



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>





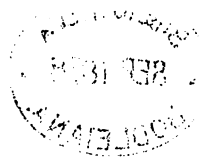
600059379\$







FASHION THEN AND NOW.



FASHION THEN AND NOW

ILLUSTRATED BY ANECDOTES, SOCIAL,
POLITICAL, MILITARY, DRAMATIC, AND SPORTING.

WITH REMARKS ON

DRESS, ELECTIONS, DUELLING, AMATEUR THEATRICALS,
RACING, HUNTING, SHOOTING, FISHING, SKATING, GOLFING,
CURLING, DEEP SEA FISHING, YACHTING.

BY

LORD WILLIAM PITT LENNOX,

AUTHOR OF "CELEBRITIES I HAVE KNOWN," ETC.

"As the world leads we follow."—*Seneca*.

"Fashion still varying, not to forms confin'd,
Shifts as the sands, the sport of every wind."—*Propertius*.

IN TWO VOLUMES.

VOL. I.



LONDON:

CHAPMAN AND HALL, 193, PICCADILLY.

1878.

[All Rights Reserved.]

270. e. 388.

PRINTED BY TAYLOR AND CO.,
LITTLE QUEEN STREET, LINCOLN'S INN FIELDS.

CONTENTS OF VOL. I.

CHAPTER I.

	Page
The wild Vicissitudes of Taste—Changes in the Fashion, the Habits, the Manners, the Dress, the Amusements of the Upper Ten Thousand—Adventure at Covent Garden Theatre—White Ties en Rigueur—Almack's, the Ladies Patronesses—The Waltz satirised by Byron—Masquerades—March of Intellect—Modern Amusements—Vauxhall Gardens—Bath, and its Amusements	1

CHAPTER II.

Early Hours and Plain Living of our Forefathers—An old Bill of Fare—A Modern Menu—Four-bottle Men—Charles II. and the Lord Mayor of London—Baccanalian Song—Toasts and Sentiments—A Party to Richmond in the City Barge—The Lord and Lady Mayoress—Living in London A.D. 1714	30
---	----

CHAPTER III.

Expense of Dress in Former Days—Marriage of the Prince of Wales in 1736—Poetical Portrait of a Beau	
---	--

	Page
of 1757—Eccentricity and Extravagance in Dress— Domestic Servants—A Frenchman's Opinion of them —The "High Life Below Stairs" class	43

CHAPTER IV.

Gastronomy—"In Solo Vivendi Causa Palato Est"— Dilettanti Club—Unlucky Numbers at Dinner—Modern Improvements—Suppression of Gaming Houses—Bar- barous Torments in Bygone Days—Capital Punishments —Severity of the Laws for Libel—Gin Drinking—Tra- velling in the Early Part of the Present Century— A Foreigner's Opinion of English Taxation	70
---	----

CHAPTER V.

Fêtes and Garden Parties—The Oaks—Carlton House —Costume Ball at Buckingham Palace—Petition of the Maids of Honour of Queen Charlotte, Consort to George III., for Compensation in lieu of Money—Im- proper Characters surreptitiously Knighted—Happy Escape from Knighthood	85
---	----

CHAPTER VI.

Modern and Bygone Education—Music—Novel Reading—Fashionable Slang—Royal Marriages—A Grand Christening—House of Commons as it is, as it was—Single-speech Hamilton	103
--	-----

CHAPTER VII.

Electioneering—Rejoicings at Bygone Elections— Chairing the successful Candidates—Misunderstanding between Sir Francis Burdett and Mr. Paull—Charles James Fox—Celebration of his Triumph—Carlton	
--	--

CONTENTS.

ix

	Page
House—"True Blue and Mrs. Crewe"—Verses on Mrs. Crewe—Curious Trial at Croydon for Ribbons said to be delivered to a Candidate during a General Election—Repartee—Whitbread and an Elector—Curwen's Definition of a Whig	127

CHAPTER VIII.

State of the Country in 1759—A Foreign Invasion Threatened—Meeting of the Court of Common Council on a Proposition of great consequence to the Service of the King and the Nation—Patriotism in 1803—Letters of the Prince of Wales to the Right Honourable Henry Addington, to be laid before the King, urging his Majesty to place him in a more ostensible Situation than Colonel of a Regiment—The King's Reply	143
---	-----

CHAPTER IX.

Corporal Punishment in the Army—General Order—Debates in the Houses of Lords and Commons—Tragic Event at Lisbon—Roman Catholic Soldiers—Dress of the Army—A General Officer in Trouble—Court-martial on an Officer of high rank for striking a Private Soldier—Homage paid to a French Officer—Volunteers—Banquet given to them	158
---	-----

CHAPTER X.

Duels—Political Duels—Charles James Fox and Mr. Adam—Earl of Shelburne and William Fullarton, Esq.—Earl of Lauderdale and General Arnold—Burdett and Canning—John George Lambton and Thomas Wentworth Beaumont—Wellington and Winchelsea—Londonderry and Grattan—Earl of Lonsdale and Captain Cuthbert—Sanguinary Duels—Frizel and	
--	--

	Page
Clark—Honourable Cosmo Gordon and Lieutenant-Colonel Thomas—Fatal and Extraordinary Duel in France—Political Libel	184

CHAPTER XI.

Extraordinary Duel between a Lieutenant of the Navy and Captain in the Army—Fatal Affairs—Baron Hompesch and Mr. Richardson—Campbell and Boyd—Two French Prisoners—A Legal Case—Heavy Fine—Gourlay and Westall—Boyish Affairs of Honour—Extraordinary Verdicts—Singular Duel in France—Melancholy Affairs in the United States—Aaron Burr and General Hamilton—Doctors Smith and Jefferies—Cilley and Graves—Anderson and Jones—Strange American Verdict	206
--	-----

CHAPTER XII.

Origin of Dramatic Art—Susarion, Dolon, Thespis, Phrynichus, Æschylus—A Demoniac Scene—Sophocles, Euripides—Comedy—Epicharmus and other distinguished Writers who flourished in the Reign of Pericles—Personal Scurrility—Aristophanes—Menander—Terence—A Grecian Theatre—Overflowing Houses—The Drama in Rome—Livius Andronicus—The English Stage—Mummers and Mysteries—Henry VIII.—Elizabeth—Gorbodue—Jocasta—The Supposes—London Theatres in the Days of Shakespeare, James I., Charles I., Charles II., Congreve—A Strike among the Players—Salaries of Actors in 1733—Prynne's Denunciation of the Drama—Lines from 'The Passionate Madam,' by Beaumont and Fletcher	223
---	-----

CHAPTER XIII.

Introduction of Females on the Stage—Betterton—Servants in the Galleries—Disturbances—Masques	
---	--

CONTENTS.

xi

	Page
given by the Royal Family in the Days of Davenant— Blemishes of Walpole's Administration—Lord Cham- berlain appointed Licensor—The Play House Bill passed into a Law—Theatricals in our Days—Cant and Hypocrisy—The Dramas of Ben Jonson, Beaumont and Fletcher, Wycherly, Congreve, Vanbrugh, Cibber, un- suited to the present time—Diderot's Censure—Old Plays still Popular on our Boards—Committee of the House of Commons in 1832, to Inquire into the State of the Laws affecting the Interest and Exhibition of the Drama—Their Report	241

CHAPTER XIV.

Theatricals—Dramatic Excellence in Writing—Addi- son's 'Cato'—Byron's Plays ill-adapted for the Stage —Marino Faliero—Shakespeare's Plays on the French Boards—Tom Jones dramatised under the title of 'Tom Jones à Londres'—The Half-pay Officer—Peg Fryer—Bensley as Richard III.—His 'Jasey'—Mrs. Siddons on Applause—The Bishop of London com- pelling the Curtain to drop at twelve o'clock on Satur- day nights, and prohibiting Sunday Routs and Con- certs in the Metropolis, A.D. 1806—Foreign Theatrical Puff—Pizarro versified	251
---	-----

CHAPTER XV.

Theatrical Anecdotes—Loss of Memory, Madlle. Fanior—Versailles—M. Rosembeau and the Manager, L'aveugle—King Lear and the Blind Actor—Lapsus Linguae of Performers—Cabals in Foreign Theatres— Hector Malet on the English Stage—Anecdote of De la Fontaine—Claqueurs—Disturbances and Accidents .	270
--	-----

CHAPTER XVI.

My Recollection of the Drama from the year 1810—The old Green Curtain, and Playbills—Modern Programmes—Giving out Plays—Liston's Buffooneries—House of Commons in 1781 adjourning to attend Vestris' Benefit—Desecration of Drury Lane, 1831—Wild Beasts—Stage Properties—Fête on board the Royal Yacht, September, 1804—Elliston and Miss Decamp—Theatrical Representation at the Tuileries before their Majesties Louis Philippe and Queen Amelia	284
---	-----

CHAPTER XVII.

Theatrical Lawsuits—Macklin—Right of an Audience to hiss—C. Kemble <i>v.</i> W. Farren—Elliston's Assault on the Author of 'Paul Pry'—A Poole in a Passion—A Puddle in a Storm—Qui Tam Action—Dunn <i>v.</i> Davidge	300
--	-----

CHAPTER XVIII.

The O. P. Riot at Covent Garden Theatre—Counsellor Clifford—Her Majesty's Theatre—The Omnibus-Box Riot—Ingoldsby Legends	315
--	-----

FASHION THEN AND NOW.

CHAPTER I.

THE WILD VICISSITUDES OF TASTE—CHANGES IN THE FASHION, THE HABITS, THE MANNERS, THE DRESS, THE AMUSEMENTS OF THE UPPER TEN THOUSAND—ADVENTURE AT COVENT-GARDEN THEATRE—WHITE TIES EN RIGUEUR—ALMACK'S, THE LADIES PATRONESSES—THE WALTZ SATIRISED BY BYRON—MASQUERADES—MARCH OF INTELLECT—MODERN AMUSEMENTS—VAUXHALL GARDENS—BATH, AND ITS AMUSEMENTS.

"Look nature through, 'tis revolution all;
All change, no death."

YOUNG.

"Weep not that the world changes—did it keep
A stable, changeless course, 'twere cause to weep."

BRYANT.

"Among the wild vicissitudes of taste," few things have undergone greater changes than fashion, the habits, the manners, the dress, the amusements, of the upper ten thousand are as different at the present time from what they were "when George the Third

VOL. I.

1

was King," as a modern suit of tweed and a wide-awake hat is from that of velvet, powdered wig, pig-tail, and cocked hat, which graced our ancestors. The London season terminated on the 5th of June, the day after George the Third's birthday, when the fashionable world migrated to Brighton, Worthing, Bognor, Scarborough, Tunbridge Wells, Buxton, Matlock, or Harrogate, for the Continent was closed against travellers.

Previous to this, Cowper wrote—

"Your prudent grandmamas, ye modern belles,
Content with Bristol, Bath, and Tunbridge Wells,
When health required it, would consent to roam,
Else more attach'd to pleasure found at home;
But now alike, gay widow, virgin, wife,
Ingenious to diversify dull life,
In coaches, chaises, caravans, and hoys,
Fly to the coast for daily, nightly joys,
And all impatient of dry land, agree
With one consent to rush into the sea."

Change coaches, chaises, caravans, and hoys for railroads and steamboats, and the same remark is as applicable in our day as it was in that of the author of 'The Task.'

It commenced, as it now does, when the balmy breath of spring calls the dormant vegetation into life, when the flowers are bursting from their buds, when the blossoms hang on every tree, when the birds carol "their wood notes wild" melodiously, and the sun shines brightly over the fresh foliage. It is at this delightful period of the year that everybody comes to London, in order to take the dust in

the Parks, or pace the burning pavement in the streets. Such is the order of things, and shady groves and cooling grotts are abandoned for drawing-rooms at ninety-six, and a profusion of sickly plants, and drooping flowers on the top of a staircase, and here the *élite* of society remain until the meeting at "glorious Goodwood" calls them to the Sussex downs, or to their maritime pursuits in the Isle of Wight. In bygone times a drive in the Park between what is now the Marble Arch and the Wellington statue, from three to six in the summer, where a few equestrians, seldom of the gentler sex, and gentlemen in tilburies, were apt to congregate; or a stroll in a then fashionable street by so-called "Bond Street Loungers," formed the day's amusement, occasionally varied by a row on the river to Greenwich, or a drive to Richmond. Clubs were not then even in prospective existence, with the exception of two or three political ones; and young men about town had either to dine at their hotels, to enjoy the luxuries of the Clarendon and Grillon's, turtle and champagne, at a cost of from thirty shillings to two pounds a head, or to partake of the less aristocratic meal at the Blue Posts, Cork Street, famed as it then was (and I believe still is) for its "juicy steak" and old beeswing port, or at the Piazza, Covent Garden, where marrow bones, fruity sherry, and what was termed fine "military" port could be had to perfection. The usual hour at a coffee-house was five o'clock, so as to enable the diner to attend the performance at Covent Garden or Drury Lane Theatres, or to proceed home, so as to

dress early for a ball at Almack's, or a private house, the company generally assembling about ten o'clock. In summer, when the weather was fine, Vauxhall Gardens were filled from half-past nine (until the last of the fireworks had exploded) with the fashionable world, many of whom remained for supper in one of the small boxes, where the civilest of waiters attended, and where the toughest of fowls, the thinnest slices of ham (so thin that it was said an expert carver could make a ham go twenty times farther than an ordinary one), and the strongest punch, were dispensed at a price that must have proved as highly remunerative to the purveyor as they proved deleterious to the health of the supper-eater. Few, if any, took delight in the mild Havannah; drinking, not smoking, was the vice of the day. I have seen many a man *Bacchi plenus*, enter the sacred precincts of an Almack's ball, who, if he had appeared in a drawing-room with clothes redolent of tobacco, would never again have found admittance there; as for smoking in the presence of a lady, he would have been looked upon as a monster. The custom of asking a friend or acquaintance to "drink a glass of wine" is now entirely exploded. This custom had its disadvantages and advantages. Its disadvantages were that, at a large party, more especially at a public dinner or military mess, the demands were so numerous that your glass was for ever being replenished. The advantages were, that it afforded an opportunity of showing a kind feeling to a friend, a courtesy to a stranger, and was often the means of reconciling parties between whom, through some supposed slight or a misconception,

a coolness had arisen. George the Fourth and William the Fourth were in the habit of calling upon three or four persons at the same time to drink a glass of wine with them, so as to extend their attention to all their guests. The winter amusements were few, and were confined to the theatres, and an occasional visit to the Cyder Cellars, where grilled bones, poached eggs, gin punch, and singing, not of the most refined order, were the attractions. To show the difference that existed in dress fifty years ago, I will briefly record an adventure that took place at Covent Garden Theatre, in which I took a prominent part. A party of brother officers and myself came up from Windsor to witness the first performance of Morton's farce, 'A Roland for an Oliver,' having two days previously engaged the front row of the stage box. The dandy of the regiment, "Billy Boates," as he was called, was elaborately dressed. A blue evening coat, brass buttons, black velvet collar, tight evening pantaloons, black silk stockings, evening shoes, white waistcoat, under-waistcoat faced with light blue silk, a white shirt that would have won the heart of Brummell, from "its fine linen and country washing," a half-crown camellia in the button-hole, a gold-headed cane, and a handsome snuffbox, more for ornament than use, completed the 'get-up.' At that time Petersham, *the* Lord Petersham; Ball Hughes, the Golden Ball; Rufus Lloyd and other well-dressed authorities, were in the habit of attending the private boxes at the theatres, wearing a black, instead of the indispensable white, neckcloth. There the Cerberus generally looked more to the

whole appearance than to an individual part of it. Not so the box-keeper of the dress circle, "Sorry," Sir," said he to my friend Boates, who appeared in a black satin tie, "I cannot let you in. My orders are peremptory; no black neckcloths admitted." "Surely," responded the well-dressed Welshman, "that cannot apply to me. I'm dressed for any party." "Two seats, back row!" exclaimed two newcomers, who certainly as far as white neckcloths (if such a term could be applied to a very questionable hue of albata) were concerned, appeared *en règle*. "This way, gentlemen," and with the usual theatrical shilling, the door flew open to admit the party. "I'll bet ten to one," said the disappointed dandy "that as far as neckcloth, shirt, and cotton stockings go, it's their second or third appearance in their respective characters; high-lows, too, which have not seen a blacking brush for many hours." Finding the box-keeper inexorable, I threw out a hint to the follower of Brummell, which he adopted. Leaving the box door, he proceeded to the saloon, placed himself in front of a gorgeous mirror, tied his white handkerchief round his throat in as neat a bow as possible, and again presented himself to the astonished box-keeper, who could not account for the sudden transformation, and at once admitted him to his place.

At this period Almack's "balls" were the rage, and Horace Walpole in a letter to the Earl of Hertford, dated February 14th, 1765, thus describes them:—

"The new assembly room at Almack's was opened the night before last, and they say it was very magnificent; but it was empty. Half the town is ill with

colds, and many were afraid to go, as the house is scarcely built yet. Almack advertised that it was built with hot bricks and boiling water! Think what a rage there must be for public places if this notice, instead of terrifying, could draw anybody thither! They tell me the ceilings were dropping with wet; but can you believe me when I assure you the Duke of Cumberland was there?—nay, had a *levée* in the morning, and went to the opera before the assembly. There is a vast flight of steps, and he was forced to rest two or three times. If he dies of it—and how should he not?—it will sound very silly, when Hercules or Theseus ask him what he died of, to reply, ‘I caught my death on a damp staircase at a new club-room.’ ”

Gilly Williams, in a letter to George Selwyn, thus refers to Almack's:—

“March, 1765. Our female Almack's flourishes beyond description. If you had such a thing, you would fill half a quire of flourished paper with the description of it. Almack's Scotch face, in a bag wig, waiting at supper, would divert you, as would his lady, in a sack, making tea and curtsying to our Duchesses.”

Almack died January 3rd, 1781.

These balls were the most *recherché* and exclusive gatherings ever known. What hopes, fears, anxieties, angry feelings, jealousies, envies, were excited by the simple question “Are you going to Almack's?” Often was it fruitful of that familiar product—white lies. “We have not asked for tickets,” was the usual reply. Sometimes it raised an anathema against the caprice and partiality of those high mightinesses, the ladies

patronesses, Almack's! What humiliation was in the idea that the "open sesame" was too often confined to heirs apparent or presumptive rich second sons, influential and political friends, and to an aristocratic class who toadied the petticoaterie in power, or had some peculiar influence to bear upon them,—while fresh young beauties from the provinces, and a certain number of younger sons, were excluded as not being "*comme il faut*," or being fast! How frequently has the second son, when the death of his brother had placed him at the head of the family, been discovered to possess virtues, which only a few months before had been denied him! Almack's was a matrimonial bazaar, where mothers met to carry on affairs of state; and often has the table, spread with tepid lemonade, weak tea, tasteless orgeat, stale cakes, and thin slices of bread and butter—the only refreshment allowed—been the scene of tender proposals. How often has Colinet's flageolet stifled the soft response, "Ask Mamma"! How often have the guardian abigails in the cloak-room heard a whispered sigh, followed by what vulgarians term "popping the question," and a faint reply of "Yes"!

Almack's was then in its palmy days. If a foreigner wished to see London's best sights, he was shown Ascot races on the Cup day, the drive in Hyde Park, and Almack's ball. At the upper end of the room, on a raised seat or throne, sat the all-powerful patronesses. There might be seen the splendid figure and handsome face of the Countess of Jersey; by her side the slim but graceful form of the female representative of the Court of the Czar; there the good-humoured *embonpoint* Lady

Castlereagh, all smiles and good humour; the aristocratic Lady Gwydir, and the dark-haired daughter of France, Lady Tankerville. On the side benches, the lovely nieces of Rutland's duke—the peerless Eliza, afterwards the Honourable Mrs. Smith; the fascinating Isabella, who married George Anson; and Anne, now Countess dowager of Chesterfield. Mark the magnificent and beautiful sisters Lady Caroline and Jane Paget; the Fitzclarences, Sophia, who became Lady de Lisle, Eliza, afterwards Countess of Errol, Mary, afterwards Lady Mary Fox, Lord Conyngham's pretty daughter and her handsome affianced Strathavon; the aristocratic Greys, the stately Howards, the agreeable Molyneux's, the splendid Lady Elizabeth Sherard, the beautiful Ladies Bingham, Lady Charlotte Bury and her lovely daughters, the transcendent Ladies Hay, the Duchess of Somerset, and the Honourable Mrs. Norton, who till lately retained her beauty and talent; the amiable Lady Wilton, fair Miss Calendar, afterwards Lady Graham, pretty Miss Stanhope, the late Lady Southampton, the magnificent Duchess of Rutland. Distinguished among the most distinguished of the men, were the noble Plantagenet the late Duke of Beaufort, the handsome Earl of Errol, Lords Wilton and Uxbridge, Frank Russell, John Lyster, Frederick and Horace Seymour, and the gay and witty Alfred D'Orsay.

So strict were the laws at Almack's that no one could be admitted after half-past eleven. On one occasion, the late Duke of Wellington was refused admittance, but, through the interference of one of the ladies patronesses, the rule for the evening was

waived, and the "Iron Duke" was permitted to enter the doors that had been closed on others. An artful dodge was practised one evening by a noble lord who, owing to an accident to his cabriolet (at that time the fashionable carriage), was late. Knowing full well that the laws laid down by the autocrat patronesses were like those of the Medes and Persians, not to be broken, and that neither bribe nor threat would have any effect with the door-keeper, he adopted the following plan. Instead of making any attempt to enter, his lordship waited patiently in the street until the earliest party departed, and rushing up to the carriage, pretended to wish the occupants of it good-night; then following the gentleman who had escorted the ladies to the carriage, he passed into the hall, his companion saying he had been out to see some ladies to their carriage. After a time, in consequence of the capricious conduct of some of the ladies patronesses, the balls fell into disrepute, and ceased to exist. Dances and dancing have undergone great changes; what the "coranto" was that Claude Duval, the Prince of Highwaymen, made the "beautiful lady" execute on the open heath as a ransom, I know not; but some few are left who have witnessed the stately minuet, the romping country dance, the joyous Scotch reel, the exhilarating Irish jig as the staple dances of the ball-room.

At the conclusion of the war against France in 1815, quadrilles were introduced, and were shortly afterwards followed by the waltz, much to the horror of prudish dowagers and antiquated spinsters of rigid morality. When first imported into the fashionable

salons of Grosvenor Square, Mayfair, and Piccadilly, the quadrille was danced with due effect, the *pas de Zephyr* being the most graceful step ; now it is walked or shuffled through, and any one attempting to display his or her Terpsichorean powers would be pronounced as countryfied or vulgar. Byron satirised the waltz in the following lines :—

“Hail nimble nymph ! to whom the young hussar,
The whisker'd votary of waltz and war,
His night devotes, despite of spur and boots,
A sight unmatch'd since Orpheus and his brutes ;
Hail ! spirit-stirring waltz.”

He then proceeds to say :—

“Endearing waltz ! to thy more melting tune,
Bow Irish jig, and ancient rigadoun ;
Scotch reels avaunt ! and country dance, forego
Your future claims to each fantastic toe.”

In order “to teach the young idea to dance” the quadrille and waltz, many French *mâîtresses et mâîtres de danse* flocked over to England, whose rooms were crowded with the young, middle-aged, and old, all anxious to learn the new figures, and to whirl gracefully round the well-chalked floor. Here the foreigners had decidedly the best of it. Among the most brilliant performers were the late King of the Belgians, then Prince Leopold of Saxe Coburg ; Prince Esterhazy, the Duke of Devonshire, the Duke of Beaufort, Count D’Orsay, the Marquis of Londonderry, father of the present noble Marquis ; Marquis of Donegal, then Earl of Belfast ; Henry, second Marquis of Anglesey, then Lord Paget ; Edward Montague,

afterwards Lord Rokeby ; Francis Russell, Horace Seymour, and Francis Forbes. At an amateur ballet at the Imperial Palace, Vienna, in March, 1815, I was present when Forbes, commonly called "Fanny Forbes," appeared as "Cupid" in 'Cupid and Psyche,' and was proclaimed to be the Crichton of dancers.

Masquerades were formerly highly patronised by the nobility ; one of the most splendid *fêtes* of this sort was given by the King of Denmark at the opera-house in 1768, when nearly three thousand persons were present, and who, according to a fashionable organ of that day, "received an entertainment consisting of every delicacy in the utmost profusion." Among the celebrities that flourished at that period was Mrs. Cornely. She was born in Germany, and, having talents for singing, performed publicly in her native country and Italy. On her arrival in England, being a woman of much taste and address, and possessing many accomplishments, she soon received the patronage those advantages excited. To continue the celebrity thus obtained, she explored the regions of fancy, and exhausted every art to contrive fascinating amusements for the eager public, who crowded to Carlisle House, Soho Square (then a fashionable *locale*), as the very form of pleasure and entertainment.

The reader cannot form a better idea of the amusements prepared for the public by Mrs. Cornely than from the following account published a few days after one of her masquerades. "Monday night the principal nobility and gentry of this kingdom, to the number of nearly eight hundred, were present at the masked ball at Mrs. Cornely's in Soho Square, given

by the gentlemen of the Tuesday Night's Club, held at the Star and Garter Tavern in Pall Mall. Soho Square and the adjacent streets were lined with thousands of people, whose curiosity led them to get a sight of the persons going to the masquerade; nor was any coach or chair suffered to pass unreviewed, the windows being obliged to be let down, and lights held up to display the figures to more advantage. At nine o'clock the doors of Carlisle House were thrown open, and from that time for about three or four hours the company continued to pour into the assembly. At twelve o'clock the lower rooms were opened; in these were prepared the side-boards, containing sweetmeats and a cold collation in which elegance was more conspicuous than profusion.

The feast of the night was calculated rather to gratify the eye than the stomach, and seemed to testify the conductor's sense of its being prepared almost on the eve of Ash Wednesday. The richness and brilliancy of the dresses were almost beyond imagination, nor did any assembly ever exhibit a collection of more elegant and beautiful female figures. Amongst them were the Duchess of Hamilton, Lady Waldegrave, Lady Pembroke, Lady Almeria Carpenter, Mrs. Crewe, Mrs. Hodges, etc. Some of the most remarkable figures were, a Highlander, Mr. R. Conway; a double man, half miller, half chimney sweep, Sir R. Phillips; a Druid, Sir W. W. Wynn; Midas, Mr. James the artist; Mungo, Captain Nugent of the Guards; Splendid old English costume, Duke of Devonshire; a Political Bedlamite, run mad for Wilkes and Liberty and No. 45; a

figure of somebody ; a figure of nobody ; a runaway footman very richly dressed, with a cape set with diamonds, and the words "Tuesday Night's Club" in front, the Earl of Carlisle ; His Royal Highness the Duke of Gloucester, in the old English habit, with a star on the cloak. Miss Monckton, daughter of Lord Galway, appeared in the character of an Indian Sultana, in a robe of cloth of gold and a rich veil. The seams of her habit were embroidered with precious stones, and she had a magnificent cluster of diamonds on her head ; the jewels she wore were valued at £30,000. The Countess Dowager of Waldegrave wore a dress richly trimmed with beads and pearls in the character of Jane Shore. Her Grace of Ancaster claimed the attention of all the company in the dress of Mandane, from the opera of Artaxerxes. The Countess of Pomfret in the character of a Greek Sultana, and the two Misses Fredericks, who accompanied her as Greek slaves, made a complete group. The Duchess of Bolton, in the character of Diana, was truly captivating ; Lord Edgcumbe, in the character of an old woman, was full as lovely as his lady in that of a nun ; Lady Stanhope, as Melpomene, was a strikingly fine figure ; Lady Augusta Stuart as a Vestal, and Lady Caroline as a Fille de Patmos, showed that true elegance may be expressed without gold and diamonds. In addition to the above there were flower girls, Italian and Swiss peasants, Albanians, Ionians, Turks, French, Russians, etc., A Chimney-sweeper, a Quack Doctor, and a Friar acquitted themselves with much entertainment to the company. About two o'clock the

guests began to depart, in effecting which there was great difficulty. Most of the carriages that came to the masquerade were chalked by the populace with 'Wilkes and Liberty.' The absence of refinement in bygone days rendered masquerades very questionable affairs; at the one given at Mrs. Cornely's, were dresses, of rather the *Eve* and *Adamite* school, which would not now be tolerated at any place, except the lowest of music-halls. In our day the costumes are beautiful, and the manners truly refined; nothing could exceed the splendour of the *bal masqué* given the season before last by Lady Marian Alford, in Prince's Gate, which was honoured by the presence of the Prince of Wales, and included all the *élite* of the fashionable world.

Horace Walpole, in a letter to Sir Horace Mann, thus describes another *fête* of the above nature:—

"Strawberry Hill, April 29th, 1748. We had last night the most magnificent masquerade that ever was seen; it was by subscription at the Haymarket; everybody who subscribed five guineas had four tickets. There were about seven hundred people, all in chosen and very fine dresses. The supper was in two rooms, besides those for the King and Prince, who, with the foreign ministers, had tickets given them."

In May, 1749, Walpole describes another masquerade given at Ranelagh:—

"Last Tuesday peace was proclaimed; the king did not go to St. Paul's, but at night the whole town was illuminated. The next day was what was called "a public masquerade in the Venetian manner;" it

had nothing Venetian about it, but was by far the best understood and the prettiest spectacle I ever saw ; nothing in a fairy tale ever surpassed it. One of the proprietors, who is a German and belongs to Court, had got my Lady Yarmouth to persuade the king to order it. It began at three o'clock, and about five, people of fashion began to go. When you entered, you found the whole gardens filled with masks, and spread with tents, which remained all night *very commodely*. In one corner was a Maypole with garlands, and people dancing round it to a tabor and pipe, and rustic music, all masked, as were all the various bands of music that were disposed in different parts of the garden ; some like huntsmen, with French horns, and some like peasants, and a troop of harlequins and scaramouches in the little open temple on the mount. On the canal was a sort of gondola, adorned with flags and streamers, and filled with music, rowing about. All round the outside of the amphitheatre were shops filled with Dresden china, Japan, etc., and all the shopkeepers in masks. The amphitheatre was illuminated ; and in the middle was a circular bower composed of all kinds of firs in tubs, from twenty to thirty feet high ; under them orange-trees, with small lamps in each orange ; and below them all sorts of fine ranunculus in pots and festoons of natural flowers hanging from tree to tree. Between the arches, too, were firs, and smaller ones in the balconies above. There were booths for tea and wines, gaming tables, and dancing, and about two thousand persons. In short it pleased me more than anything I ever saw. It is to be once more,

and, probably, finer as to dresses, as there has since been a subscription masquerade, and people will go in their rich habits. The next day were the fireworks, which by no means answered the expense, the length of preparation, and the expectation that had been raised; indeed, for a week before, the town was like a country fair; the streets filled from morning till night, scaffold building wherever you could or could not see, and coaches arriving from every corner of the kingdom.

“This busy and lively scene, with the sight of the immense crowd in the Park, and on every house, the Guards, and the machine itself, which was very beautiful, was all that was worth seeing. The rockets succeeded mighty well, but the wheels, and all that was to compose the principal part, were pitifully and ill-conducted, with no changes of coloured fires and shapes; the illumination was mean, and lighted so slowly that scarce anybody had patience to wait the finishing; and then, what contributed to the awkwardness of the whole, was the night pavilion catching fire, and being burnt down in the middle of the show. The King, the Duke, and Princess Emily saw it from the Queen’s library, with their courts; the Prince and Princess, with their children, from Lady Middlesex’s.

“On Monday there was a subscription masquerade, much fuller than that of last year, but not so various in dresses. The King was well disguised in an old-fashioned English habit, and much pleased with somebody who desired him to hold their cup, as they were drinking tea. The Duke had a dress of the same

kind, but was so immensely corpulent that he looked like Calofogo, the drunken captain in 'Rule a Wife, and Have a Wife.' The Duchess of Richmond was a Lady Mayoress in the time of James I., and Lord Delawarr, Queen Elizabeth's porter, from a picture in the guard chamber at Kensington; they were admirable masks. Lord Rochford, Miss Evelyn, Miss Bishop, Lady Stafford, and Mrs. Pitt were in vast beauty, particularly the last, who had a red veil, which made her look gloriously handsome. Mr. Conway was the Duke in 'Don Quixote,' and the finest figure I ever saw. Miss Chudleigh was "Iphigenia," and Lady Betty Simpson (Seymour) had such a pyramid of baubles upon her head that she was exactly the "Princess of Babylon" in 'Grammont.' "

Mrs. Montagu, in a letter to her sister, says that "Miss Chudleigh's dress, or rather undress, was remarkable. The maids of honour (not of maids the strictest) were so offended they would not speak to her."

Ranelagh Gardens were opened on the 5th of April, 1742. The original cost was £12,000, which caused Horace Walpole to remark that, with a tax of four shillings in the pound, it seemed strange that so large a sum should be laid out for "cakes and ale," and that people should be able to support it. Ridottos and masquerades were held there twice a week, tickets, including supper, one guinea each. The last entertainment took place in 1802, when a ball was given at the Installation of the Knights of the Bath.

While on the subject of masquerades, I am re-

mind of an anecdote told by Frederick Reynolds, the dramatist :—

“The Duchess of Bolton gave a splendid masked ball to all the rank and fashion in London ; three of my Westminster school-fellows had tickets, but I, having no possible hope of procuring what was the object of the unsuccessful application of so many of the highest rank, regretted to them my inability to be of their party. They, however, earnestly desiring my company, advised me, as a last resource to write, and request the ticket of the Duchess herself. I attended to their suggestions, and immediately sent the following note :—

“ ‘A Westminster boy will be much obliged to her grace the Duchess of Bolton for a ticket to her masquerade, and in return promises to make himself very entertaining.’ To their and my surprise, but to the joy of all, the ticket was sent, and then came the rub, what should be our characters ? At length, after much wrangling, it was decided that we should go as ‘High, Low, Jack, and the Game.’ Then more wrangling concerning the mode in which we should dress our parts. Finally, it was thus settled : a tall boy, in a bull’s head, with large horns, bearing a placard on which was written, ‘Consols 93½, was to represent HIGH ; Collier, a short boy, with a large bear’s head, with hanging ears, and a placard exhibiting ‘Long Annuities 12½,’ was to personate Low. Wilkins as Jack to be dressed exactly like the Knave of Clubs ; but, I as GAME, how was I to be equipped ?

“After much cogitation, we decided that GAME could

only be personified by covering me with dead hares, pheasants, and partridges.

“ Thus attired, we started, convinced we should cut a great figure ; but on entering the room, found that nobody took the joke but ourselves ; and three *bucks*, dressed as sharpshooters, continued during the whole evening to take aim, and snap their guns at me and my MANOR. The well-known circumstance of the fracture of the floor of the ball-room occurred that evening. The alarm and the struggles to escape were tremendous ; but most fortunately there was no serious accident.”

The pursuits which the world of fashion follow in the present day are widely different from those our grandfathers and grandmothers were wont to witness, and the march or rather full gallop of intellect has produced wondrous changes. The old, quiet, respectable, dull, slow, humdrum routine has given way to the fast railway pace, and those that do not go ahead are considered “regular muffs.” In bygone times, no young lady could be seen abroad except under the surveillance of a rigid chaperon in the person of a mother or maiden aunt. Hansom cabs were not in prospective existence, and had they existed, no well-bred married or single woman would have entered them. There were few female equestrians, or, as the late Charles Mathews called them, ‘*she*questrians,’ to be met with in the Parks. An early breakfast, followed by a walk in the square or Kensington gardens, attended by a maid ; an hour’s practice on the pianoforte, a dancing, or drawing lesson, occupied the time until the ghost of a luncheon—

cake and home-made wine—was announced. Then a drive in the heavy family coach in Hyde Park, between Apsley House and what is now the Marble Arch, constituted the afternoon's amusement. Five o'clock tea was unknown; and at six or half-past six at latest, and that only in ultra-fashionable houses, dinner was on the table—a plain substantial meal, as unlike the apician feasts of the present day as the flickering flame of a farthing rushlight is to the brilliancy of the new electric light, as the old flint and steel fowling-piece is to the modern breach-loader, as the Hampton Court holiday van is to the Queen's state carriage, or any other comparison that may suggest itself to my readers. An occasional visit to a private box at Covent Garden or Drury Lane (for there were no stalls, and the public boxes were deemed only fit for the plebeians), or an evening at the King's Theatre, where *la crème de la crème* gathered to talk, and receive visits in their boxes, more than to enjoy the strains of a Catalani, Grassini, or Naldi.

With the exception of a children's or young persons' party to Astley's or Sadlers Wells, no other minor theatre was ever attended by the female aristocracy. The balls generally commenced at ten o'clock, seldom lasting later than one, lemonade, orgeat, white wine and port negus, tea, cakes, and the smallest thinnest sandwiches, were all the refreshment the tired dancers had to invigorate them after a long tedious country dance, or graceful minuet. What a contrast does this form to the treadmill drudgery, called pleasure, of the present London

season? Let me give it in the form of a fast young lady's diary:—"Called at ten. Read the *Morning Post*; breakfast, tea, toast, and a grilled bone in bed or dressing-room. Twelve—horses at the door—a ride in Rotten Row until half-past one, when as horsy cousin Frank said, 'all heads were turned to the *manger*, Anglicè luncheon. Luncheon at two, first-rate Badminton and champagne cup well iced. An hour or two at Prince's, four till seven a drive in the Park. Dinner half-past eight, ball at twelve, sitting down supper soup, etc., champagne *ad libitum*. Cotillon at half-past three, home at four.' "

Carriages, too, have undergone a great change. Instead of the heavy lumbering family coach, we have the well-appointed chariot; the curricule and cabriolet are no longer seen, the 'Tilbury' is a thing of the past, and 'Dennets' and 'Stanhopes' are only to be met with in the provinces; amongst the best of modern invention is the 'Brougham,' which answers every purpose of the *vis-à-vis* or town chariot, with the great advantage of only requiring one horse. The four-horse drag of the present day is a vast improvement on that of the time of Buxton, who was immortalised in the following lines from a popular song of the day:—

"With spirits gay I mount the box,
My tits up to their traces,
My elbows squar'd, my wrists turn'd down,
Dash off to Epsom races.
With Buxton bit, bridoon so trim,
Three chestnuts and a grey,
Well coupled up the leaders, then,
Ya, hip! we bowl away."

Vauxhall, once so popular, is now a thing of the past. A brief description of a *fête* at the Gardens may not be uninteresting to the modern reader. Never shall I forget my first visit to the Royal Property (as Mr. Simpson, the obsequious Master of the Ceremonies, was pleased to call it), which was at a grand gala given in celebration of the Battle of Vittoria. So greatly had the public expectation been excited that fifteen pounds were offered for a single ticket. Through the kindness of my uncle, the late Duke of Gordon, my brother Frederick and myself had been given two tickets, much to the envy of our Westminster chums. Dr. Cary, the head-master, had granted us a whole holiday, and, after a sail on the river, we found ourselves, at four o'clock, in the Gardens. Nothing could exceed the splendour of the scene, at least to our juvenile minds. The whole of the covered buildings, with the addition of a temporary saloon, were converted into dining-rooms. The Rotunda held the table of the president, the late Duke of York, and our tickets admitted us to the distinguished privilege of a seat at the royal board. The table was raised on a platform some feet from the ground, so as to be seen through the whole range of the halls; it formed a crescent; two lines of tables were placed down the length of the saloon, and smaller ones occupied the vacant space. This temporary room was singularly beautiful, interspersed with trees, the branches of which had been made the supports of a canopy of British, Spanish, Portuguese flags and banners. At five o'clock the military bands in the garden struck up the "Duke of York's

March," and the stewards, who were distinguished from the rest of the company by wearing white ribbons, ornamented with laurel leaves, proceeded to receive his Royal Highness. A few minutes after, he entered accompanied by the Dukes of Kent, Sussex, and Gloucester. Dinner was then announced, which, with the exception of that occidental luxury turtle soup, was entirely cold.

When the company, which consisted of more than twelve hundred, had taken their seats the *coup d'œil* was truly beautiful. The orchestra, which had been converted into a tent, was hung with flags, laurels, and festoons of flowers; the interior was ornamented with massive gold and silver plate, with a bust of Wellington at the summit, and at the feet the *bâton* of Marshal Jourdan, which had been taken in the battle; two trumpeters stood forward from the pile, and between them a grenadier of the Guards held the colours of the 100th French regiment of the line. All the company appeared in naval or military uniform or Court dress, with the exception of my brother and myself, who both tried to look like young middies in our blue jackets, white waistcoats, and trousers. The conclusion of the dinner was announced by a flourish of trumpets, when *Non Nobis Domine* was admirably well sung by the professional singers.

The usual toasts were given, and, when the royal president proposed the health of Field Marshal the Marquis of Wellington, the assemblage rose at once, and gave nine such hearty cheers as proved how much they valued the great services and splendid

victories of their warrior countryman. The Duke of Gordon, then Marquis of Huntly, near whom we sat, occupied the Vice-chair; nothing could exceed his good-humour, hilarity, and joyousness. He literally kept the table in a roar by flashes of mirth and merriment. At nine o'clock the ladies began to arrive, but, as there were no police in those days, and as, "like master like man," the coachmen had been drinking the health of the hero of the day, there was a considerable delay in setting down (or as one celebrated member of the fraternity of the whip irreverently remarked, "shooting their rubbish"), and as good a night's work for the coachmakers, by the breaking of poles and panels, as the most voracious of that class could have wished for. It was nearly eleven o'clock before all the company were set down, and at that hour the Princess of Wales made her appearance, and was hailed with the loudest greetings.

The general effect of the gardens was then magnificent, and gave one the idea of a scene in a fairy tale. The *façades* of all the buildings and the colonnades were ornamented with variegated lamps, expressing the names of those officers who had distinguished themselves in the Peninsula, and the places where the British arms had been victorious. At the back of the orchestra was a portrait of Wellington receiving from a soldier the *bâton* of the French Marshal.

The fineness of the weather, the profuse blaze of lights, the uniforms of the visitors, and last, not least, the beauty of our fair countrywomen, all com-

bined, rendered this national *fête* one of the most brilliant entertainments ever given in England. From the delights of the interior, let me describe the *désagréments* of the exterior, where the utmost confusion took place, owing to the recklessness of the coachmen, the whipping of the horses, the oaths of the footmen, the hallooing of the link boys, the shouts of the mob, fully realizing the lines of Luttrell, describing a similar scene :—

“ Amidst the din
Of drunken coachmen cutting in,
Loud are the sounds of swearing, slashing,
Of glasses shivering, panels crashing,
As thus they try their civil forces
For whips, and carriages, and horses.”

In September, 1841, this celebrated property was submitted to the hammer under an order of the Court of Review at Garraway's Coffee House. It was stated that the property was copyhold of the manor, of Her Majesty, as lady of the manor of Kennington, in right of her Duchy of Cornwall. It was subject to a quit-rent of not more than £1. 3s. 7d. yearly, and comprised altogether about seven acres. After a slight competition, the property was knocked down for £20,200.

To return to the London season, no sooner had the fourth of June set in, than all the fashion left London, for Tunbridge Wells, Brighton, Bognor, Weymouth, Ramsgate, Cheltenham, Leamington, or Bath. Of the latter place Mrs. G. Linnæus Banks, the author of 'The Manchester Man,' 'God's Providence House' and 'Glory,' unquestionably three of

the best novels of the day, gives the following graphic description. I quote from her last work, 'Glory.' In referring to the year 1797, when an invasion was threatened, Mrs. Banks thus writes:—

“Notwithstanding the excited state of the country, and the antagonism of political parties, Bath was crowded with aristocratic visitors. Had there been facilities for foreign travel, the state of the Continent was not such as to invite tourists or invalids. Consequently our English Spas were resorted to by all who had ailments, real or imaginary, and means to minister to them. Each valetudinarian had his or her circle of anxious or expectant friends; many of whom were so young and blooming, or so courteous and gallant, as to attract visitors of the opposite sex who never had an ache, and only sought pleasure and amusement; and so the crowd grew, and fresh limestone terraces and squares rose white on the hill-sides. The city of King Bladud was then in the ascendant, and it was as necessary to winter in Bath as now in Mentone or Nice. Nay, more so, for did not royalty patronise the western spa, ‘when George III. was King?’ George III., whose several maladies—a troublesome family, troublesome ministry, troublesome parliament, troublesome people, troublesome allies, and troublesome enemies—threatened to culminate in a malady, not to be washed away in any bath whatever.

“In spite of war or politics, Bath was gay. The butterfly season was not come; yet there was a superabundance of military uniforms to supply any natural deficiency of colour. But truly, as those

were not the days of black coats — a brown or drab being deemed very sober indeed, barring the gold lace — a beau was pretty nearly as brilliant out of uniform as in. Then, of amusements there was no lack; though Bath at least in the time of our grandparents kept early hours. As ladies now disport in the sea, full to the view of good eyes and opera-glasses, so the dames and belles of the past century went from their hill-side or valley lodgings in close sedan chairs, which landed them on the brink of the hot bath, for which they were ready dressed. There were amphibious guides to take charge of the timid and inexperienced, and these attendants supplied each lady with a floating receptacle for her kerchief and bouquet or her snuff-box, as the case might be. Loungers, chiefly masculine, resorted to the surrounding gallery, passed free comments on the nymphs below, and many an admirer was won by the healthful glow imparted by the spring. Yet, be it understood, there was no dropping disarray of tresses; the head-dress was charmingly arrayed, and no extrusive wavelet dared to displace its curls or convolutions. From the bath, home in the ready chair, thence to emerge in a fresh toilette, and seek the pump-room for an internal drenching, a lounge, and chit-chat, and all *before breakfast*; that repast being over before modern fashionable London opens its sleepy eyes. Allowing latitude for season and weather—drives and promenades, saunterings from booksellers to milliners, or to coffee-houses for the news, filled up the after-hours between light breakfast, heavy meridian dinner, and afternoon tea.

“ Then came the evening, when chariots bound to concert, assembly, or card-room, set down their loads of gauze and velvet, brocade, lace, jewelry, and humanity ; when chairmen, with sedans similarly laden, disputed the footway with other pedestrians ; when the barber, with his white cap and apron, was rushing hither and thither to arrange madame’s head-dress in the severe mode, and fix her nodding plumes ; or to powder some cherished peruke, and shave some impatient chin ; when princes of the blood and peers of the realm deserted the ball-room for the cock-pit and prize ring ; and rejoined their fair friends towards midnight, flushed, with their winnings and wine, leaving more gallant cavaliers to hand their partners to their chairs when the clock struck eleven, and the assembly rooms closed.”

In bygone days among the sights of London, which every one visited was the Menagerie at Exeter Change, in the Strand. Well do I remember the bustle, activity, and spirit of the above arcade, enlivened by the sounds of a so-called military band ; often have I gazed on the gaudy appearance of the beefeaters, in their gorgeous red and gold liveries, listened to the roars, cries, groans, screeches, yells, and screams of the lions, tigers, panthers, monkeys, and birds ; cast a wistful eye over the well-stocked counters, the bats, balls, kites, hoops of the toyshop, and revelled in the Bath buns, blanc-manges, jellies, tartlets, sponge-cakes, of the pastry cooks.

CHAPTER II.

EARLY HOURS AND PLAIN LIVING OF OUR FOREFATHERS—AN OLD
BILL OF FARE—A MODERN MENU—FOUR-BOTTLE MEN—
CHARLES II. AND THE LORD MAYOR OF LONDON—BACCANA-
LIAN SONG—TOASTS AND SENTIMENTS—A PARTY TO RICH-
MOND IN THE CITY BARGE—THE LORD AND LADY MAYORESS
—LIVING IN LONDON A.D. 1714.

“Time was a sober Englishman could knock
His servants up, and rise by five o’clock ;
Instruct his family in every rule,
And send his wife to church, his son to school,
To worship like his fathers was his care,
To teach their frugal virtues to his heir,
To prove that luxury could never hold,
And place on good security his gold :
Now times are changed.”

POPE.

“ On s’éveille, on se lève, on s’habille, et l’on sort,
On rentre, on dine, on soupe, on se couche, et l’on dort.”

THE present generation would be horrified if they were now called upon to follow the example of their ancestors, as regards early hours and plain living. Seven, or at latest half-past seven, was the hour that breakfast was on the table in London—in the country about an hour earlier. It consisted of tea, bread and

butter, eggs, and a cold round or sirloin of beef. What a contrast to a modern *déjeuner à la fourchette*, where the table groans under the weight of tea, coffee, cocoa, hot rolls, plain and fancy bread, and the side-board displays every species of luxury, the *terrines de foie gras*, potted char, game pies, game, chickens, ham, tongue, *thon marinée*, potted meats, sardines, light claret, genuine cognac brandy, chartreuse, maraschino, and curaçao. In addition to which *rognons au vin de Champagne*, *côtelettes sauce piquante*, grilled bones, bacon and eggs, stewed mushrooms, *omelettes aux fines herbes* are handed round. The luncheon, instead of being, as it now is, a dinner, consisted of cake, cowslip or orange wine. In the country, after a morning's hunting, coursing, or shooting, cold meat, bread, cheese, and ale were permitted. At the hour of five or half-past, "the tocsin of the soul," the dinner-bell, rang, when a good plain substantial meal was served. Eels or trout from a neighbouring river or stream, or, upon grand occasions, fish from London or the nearest town; boiled or roast leg of mutton, or pork, with prune or apple sauce; ribs, sirloin, or round of beef, apple tart or dumplings, custard pudding and creams, formed the repast. October ale being the beverage at dinner, and a considerable amount of port wine and punch (like some of the toppers) "drunk on the premises." Supper followed at nine. Compare this with the half-past eight o'clock dinner of the present day, with a *menu* (for a bill of fare is only confined to country inns) running as follows:—

MENU.

Premier Service.

Potages.

Tortue claire. Consommé à la Deselignac.

Poisson.

Saumon. Sauces Tartare et Hollandaise.

Filets de Merlan à la Rouennaise.

Blanchailles.

Assiette Volante.

Pâtés de Moelle.

Entrées.

Chartreuse de Cailles à la Duchesse.

Grenades d'Agneau à la Portici.

Filets de Volaille à la Zingari.

Riz de Veau à la Connaught.

Chaud froid, Côtelettes de Mouton en Aspic.

Relevés.

Filet de Bœuf à la Richelieu.

Selle de Mouton.

Jambon au Vin de Madère.

Second Service.

Rôts.

Cailles.

Pigeons de Bordeaux.

Escallopes de Foie gras à la Gelée.

Des Œufs de Pluvier en Aspic.

Entremets.

Gelée à la Dantzic aux Pêches.

Crème de Cerises à la Louise.

Soufflé glacé aux Pistaches.

Boudin Vénétien.

Relevés.

Biscuits de Crevettes.

Friands à la Perugina.

Glacés.

Pain Bis. Tanquine.

Dessert.

Pine-apple. Strawberries.

The above (of course varied according to the season) with an occasional new delicacy, such as "Potage Bèche de Mer:" my readers will be shocked when I translate the latter—"Sea-Slug soup." Iced Lobster curry; salade aux truffes, composed of lettuce, potatoes, and truffles; whelk salad à la Buckland, may be added to the menu. The buvables consisting

"Of wines of every clime and hue,
Around their liquid lustre threw."

Sherry dry and brown, Champagne, Hock, Moselle, Madeira, Port, Burgundy, and Claret. Ponche à la Romain, and Liqueurs. Very little wine is drank after dinner at the present time, and men do not sit unreasonably late after the ladies have retired to the drawing-room, nor are three- or four-bottle men ever heard of; nevertheless, the consumption of wine is very great, for it is indulged in at luncheon, during and after dinner,

and I very much doubt whether a wine merchant's bill, sent in at Christmas for the whole year, does not amount to as much as it did in days "when men went tipsying a long time ago." To show to what extent the love of drink was carried, I give the following extract from an ancient chronicle:—"After the great fire of London, eastward immediately adjoining to St. Mary Woolnoth Church, Sir Robert Viner built a stately mansion. Here he was visited by King Charles II., being the royal banker, and consulted on pecuniary matters, but more particularly during his mayoralty in 1674-5. On one occasion the King of England and the Chief Magistrate of the City of London became gloriously mellow; and Charles, when about to order his coach, on his return westward, was urgently entreated by Sir Robert to "stay and take another bottle." Seducing and seduced, to this his Majesty jovially consented; and thrusting his arm within the Lord Mayor's, the two reeling potentates returned to the table singing jollily:—

"For a man that is drunk is as great as a king."

That this line was derived from some bacchanalian ballad, and one the King possibly sung among his dissolute midnight companions, has been generally conceded; but for years it eluded discovery; chance, however, has shown it to be a portion of the following:—

"Come, hang up your care, and cast away sorrow;
Drink on; he's a sot that e'er thinks of to-morrow.
Good store of tierce claret supplies every thing,

For a man that is drunk is as great as a king.
Let no one with crosses, or losses, repine,
But take a full dose of the juice of the vine.
Diseases and troubles are ne'er to be found,
But in the dull place where the glass goes not round."
Chorus: "Come hang up your care," etc.

Sir Robert Viner's house was subsequently the Post Office, the site being now occupied by a Life Assurance and other offices.

Happily, in our day, a remnant of barbarism has passed away, namely, that of the host and hostess, or the gentleman sitting next to her, being called upon to carve; the table, too, is now decorated with fruit and flowers, and the well-polished dark mahogany has given way to the snow-white damask. Mr., or, as he was usually called, "Chig Chester," a contemporary of Brummel's, remarked, that the mahogany had died, and the table-cloth now formed its shroud. At a few houses a compromise has taken place; the centre is covered with a table-cloth, and one of about eighteen inches to two feet is placed on the edge of the table, which is removed after dinner, so that members of the bygone generation may enjoy their claret over the polished mahogany. A good story went the round of the clubs a few years ago. Among the guests at a dinner party given in London, which was honoured by the presence of a female member of the royal family, a nobleman was present who was suffering great pain from a pair of new evening boots, and to allay the pain he took them off during dinner. When the signal for the ladies to retire was made, the royal personage suggested that the Continental plan should

be adopted, that of the gentlemen offering their arms to the ladies they had taken down. The consternation of the bootless nobleman, and the "chaffing" he met with, can be better conceived than described.

To return to the *menu*, which, now artistically got up, is a great improvement on the old-fashioned bill of fare. Every device has been resorted to ; occasionally it is introduced in the shape of a Chinese screen, an Indian fan, or a book. The last importation from Paris was one in the shape of a pill-box, upon the top of which was printed, "To be taken during dinner." On removing the top, the sides being unfolded, presented the *menu*. So admirably correct was the supposed pill-box in form and colour, that a stranger at first sight might have fancied it had been placed by accident on the table, and that it contained the usual prescription for indigestion—blue pill, scammony, rhubarb, and colycinth. In bygone days, refreshments and ball-suppers were very different from what they now are. Negus and lemonade were handed round, and the symposium consisted of sandwiches, jellies, and cakes. A modern supper combines all the luxuries of a dinner, commencing with soup and terminating in ices.

During the Bacchanalian orgies of our grandfathers toasts and sentiments were proposed, of which the following are tolerably good specimens :—" May the wing of sensibility never moult a feather." "The way to increase our wealth is to lessen our desires." "Never carry a sword in your tongue to wound the reputation of any one." "Idleness is the rust of the mind." These were applied to and coupled with the

names of sensitive ladies, spendthrifts, and idle people. Of course, in the latter cases, urging the object of the toast to avoid slander and indolence.

Many years ago I formed one of a party to Richmond in the City barge, which was graced by the presence of the then Lord and Lady Mayoress. After dinner a gentleman, now no more, proposed the health of the ladies in the most poetical, flowery, and metaphorical manner imaginable. He compared the Lady Mayoress to Cleopatra, Queen of Egypt, the Thames to the Cydnus, the other ladies to Nereides. He thus described what was then termed rather a fast young lady, who, on anchoring off the Castle at Richmond, steered her brother's boat :

“ At the helm

A seeming mermaid steers ; the silken tackle
Swell with the touches of those flower-soft hands,
That yarely frame the office.”

He expatiated upon the beautiful voices of the fair sirens, who had sung ‘Row, brothers, row,’ as we floated gently down the river. They reminded him of the daughters of Achelous and Calliope, who charmed so much with their melodious tones, that all forgot their employments to listen with more attention. He talked of “youth on the prow, and pleasure at the helm,” and wound up his speech by expressing a hope “that the married ladies would calmly glide through the stream of life to the haven of their wishes ; that the unmarried ones would avoid the quicksands of youth, and, in pursuing their course, would never be driven aback by adverse winds, be overtaken by storms, or their happiness become

wrecked on the cold flinty rock of adversity ; but that one and all would experience the delights of a happy union, thus described by the immortal bard of Avon :—

‘ He is the half part of a blessed man,
Left to be finished by such a she ;
And she a fair divided excellence,
Whose fulness of perfection lies in him.
Oh ! two such silver currents when they join,
Do glorify the banks that bound them in.’ ”

Mackay gives the following graphic description of the manner of living in 1714 :—“ I am lodged in the street called Pall Mall, the ordinary residence of all strangers, because of the vicinity to the King’s Palace, the Park, the Parliament House, the theatres, and the chocolate and coffee-houses, where the best company frequent. If you would know our manner of living it is thus : We rise by nine, and those that frequent great men’s *levées* find entertainment at them till eleven, or, as in Holland, go to tea-tables. About twelve the *beau monde* assembles in several chocolate- and coffee-houses, the best of which are the Cocoa Tree, and White’s chocolate houses, St. James’s, The Smyrna, and the British coffee-houses ; and all these so near one another that in less than an hour you see the company of them all. We are carried to these places in chairs (or sedans), which are here very cheap—a guinea a week, or a shilling per hour—and the chairmen serve you for porters to run on errands, as your gondoliers do at Venice.

“ If it be fine weather we take a turn in the Park till two, when we go to dinner ; and if it be dirty you

are entertained at picquet or basset at White's; or you may talk politics at The Smyrna and St. James's. I must not forget to tell you that the parties have their different places, where, however, a stranger is always well received; but a Whig will no more go to the Cocoa Tree or Orzinda's than a Tory will be seen at the coffee-houses of St. James's.

"The Scots go generally to the British, and a mixture of all sorts to the Smyrna. There are other little coffee-houses much frequented in this neighbourhood. Youngman's for officers; Oldman's for stock-jobbers, paymasters, and courtiers; and Littleman's for sharpers. I never was so confounded in my life as when I entered into this last. I saw two or three tables full at faro; heard the box and dice rattling in the room above stairs, and was surrounded by a set of sharp faces, that I was afraid would have devoured me with their eyes. I was glad to drop two or three half-crowns at faro to get off with a clear skin, and overjoyed I was to get rid of them.

"At two we generally go to dinner; ordinaries are not so common here as abroad; yet the French have set up two or three pretty good ones, for the convenience of foreigners, in Suffolk Street, where one is tolerably well served; but the general way here is to make a party at the coffee-house to go and dine at the tavern, where we sit till six, then we go to the play. I know abundance of French that, by keeping a pocket-list of tables, live so almost all the year round, and yet never appear at the same place above once in a fortnight. By referring to their pocket-book in the morning, they fix their place of dining, as on Monday

with my Lord ——, and so for two weeks, fourteen lords, foreign ministers, or men of quality ; and so they run their round all the year long without notice being taken of them.”

The above reminds one of some lines of Martial, thus translated :—

“ Jack boasts he never dines at home,
With reason, too, no doubt ;
In truth, Jack never dines at all,
Unless invited out.”

“ There are three very noble theatres here ; that for operas, at the end of the Pall Mall or Haymarket, is the finest I ever saw, and where we are entertained in Italian music generally twice a week ; that for history, tragedy, and comedy is in Covent Garden Piazza, and the third for the same is by Lincoln’s Inn Fields, at a small distance from the other.

“ The theatres here differ from those abroad, in that those at Venice, Paris, Brussels, Genoa, and other parts you know, are composed of rows of small shut boxes, three or four stories in a semi-circle, with a parterre below ; whereas here the parterre, commonly called the pit, contains the gentlemen on benches ; and on the first story of boxes sit all the ladies of quality ; in the second the citizens’ wives and daughters ; and in the third the common people and footmen ; so that, between the acts, you are as much diverted by viewing the beauties of the audience as, while they act, with the subject of the play ; and the whole is illuminated to the greatest advantage, whereas abroad, the stage only being illuminated, and the boxes close, you lose the pleasure of seeing the company ; and, indeed,

the English have reason in this, for no nation in the world can show such an assembly of shining beauties as here.

“The English affect more the Italian than the French music, and their own compositions are between the gravity of the first and the levity of the other. They have had several great masters of their own; Henry Purcell’s works, in that kind, are esteemed beyond Lully’s everywhere, and they have now a good many very excellent masters; but the taste of the town being at this day all Italian, it is a very great discouragement to them.

“No nation represents history so naturally, so much to the life, and so close to truth as the English; they have most of the occurrences of their own history, and all those of the Roman Empire, nobly acted. One Shakespeare, who lived in Queen Elizabeth’s time, laid down a masterly foundation for this in his excellent plays; and the late Mr. Addison hath improved that taste by his admirable ‘Cato,’ which hath been translated into several languages, particularly into Italian blank verse; and is frequently acted in Italy.

“Their comedies are designed to lash the growing follies in every age; and scarce a fool or a coxcomb appears in town but his folly is represented. And most of their comedians, in imitation of Molière, have taken that province, in which Mr. Cibber, an extreme good player, hath succeeded very well.

“They seldom degenerate into farces as the Italians, nor do they confine their tragedies to rhyme and whining as the French. In short, if you would see

the greater actions of past ages performed over again, and the present folly of mankind exposed, you must come here.

“After the play, the best company generally go to Tom’s and Will’s coffee-houses, near adjoining, where there is playing at picquet, and the best of conversation till midnight. Here you will see blue and green ribbons and stars sitting familiarly with private gentlemen, and talking with the same freedom, as if they had left their quality and degrees of distance at home; and a stranger tastes with pleasure the universal liberty of speech of the English nation. Or, if you like rather the company of ladies, there are assemblies at most people of quality’s houses; and in all the coffee-rooms you have not only the foreign occurrences, but papers of morality and party disputes.”

We cannot indorse Mackay’s sentiments that Addison’s ‘Cato’ improved the public taste.

CHAPTER III.

EXPENSE OF DRESS IN FORMER DAYS—MARRIAGE OF THE PRINCE OF WALES IN 1736—POETICAL PORTRAIT OF A BEAU OF 1757—ECCENTRICITY AND EXTRAVAGANCE IN DRESS—DOMESTIC SERVANTS—A FRENCHMAN'S OPINION OF THEM—THE "HIGH LIFE BELOW STAIRS" CLASS.

"Costly thy habit as thy purse can buy,
But not expressed in fancy ; rich, not gaudy ;
For the apparel oft proclaims the man."

SHAKESPEARE.

"We sacrifice to dress, till household joys,
And comforts cease. Dress drains our cellars dry,
And keeps our larder clean ; puts out the fires,
And introduces hunger, frost, and woe,
Where peace and hospitality might reign."

COWPER.

Few things have undergone greater changes than dress, more especially ladies' dresses. Flanders lace hoods, ruffles, tuckers, diamond stomachers, damask gowns, silk aprons, flowered petticoats, hooped petticoats, scarlet cloaks, farthingales, tippets, breast-knots, bodices made of silk with black straps to fasten, and buckles set with gems are no longer seen. The hoops

were fair game for the wits, and they spared them not, as will be seen by the following lines :—

“ An elderly lady, whose bulky squat figure,
By hoop and white damask was rendered much bigger,
On a fine summer's day to the park did repair,
To show her new clothes, and to take the fresh air ;
Her shape, her attire, raised a shout and loud laughter ;
Away waddles madam, the mob hurries after ;
Quoth a wag then, observing the noisy crowd follow,
' As she came with a *hoop*, she is gone with a hollow.' ”

In the *Weekly Journal* of a century ago, I find the following humorous essay on the advantages and disadvantages of the hooped petticoats :—

“ I believe it would puzzle the quickest invention to find out one tolerable conveniency in these machines. I appeal to the sincerity of the ladies, whether they are not a great incumbrance upon all occasions (vanity apart) both at home and abroad. What skill and management is required to reduce one of these circles within the limits of a chair, or to find space for two in a chariot. A vivacious damsel cannot turn herself round in a room a little inconsiderately without over-setting everything like a whirlwind ; stands and tea-tables, flower-pots, china jars innumerable, perish daily by the spreading mischief, which, like a comet, spares nothing that comes within its sweep. Neither is this fashion more ornamental than convenient. Nothing can be imagined more unnatural, and consequently less agreeable. When a slender young lady stands upon a basis so exorbitantly wide, she resembles a funnel, a figure of no great elegance ; and I have

seen many fine dames of a low stature, who, when they sail in their hoops about an apartment, look like children in go-carts."

Long waists, short waists, loose waists, tight waists, long trains, short dresses, wide sleeves, tight sleeves, long sleeves, short sleeves, turbans, caps, high-crowned hats, and low-crowned hats of black and white beaver, faced with silk and trimmed with gold or silver lace, bonnets of straw and chip of all shapes and sizes have had their day. From *caps* we descend *au pied*: we have seen dancing shoes four inches in height at the heel, shoes of no measure, some as broad as a teacup's brim, some as narrow as the china circle the cup stands upon. While upon the subject of shoes, I may remark that some sixty years ago fashionable ladies turned cordonniers, and having purchased a wooden last, tools, leather soles, silk, satin, and prunella, furnished their evening *chaussures*. So long as the wearers remained in-doors, or drove out in a carriage, all went well, but when these articles, "warranted" (as the cheap bootmakers announce) to be made at home, were put to the test in the promenade or ball room, the chances were ten to one they would not stand the wear, and that a heel or ball of the foot would obtrude.

The cause of the continued revolutions of dress may be attributed to that love of novelty which is the parent of fashion, and as the fancy sickens with one image, it longs for another. This change may be very advantageous to the Parisian dressmakers, French and English milliners, the Court modistes, but not so to Paterfamilias, or the husband who has to pay the

bills. We no longer hear of gowns, dresses, frocks, and cloaks, such as our ancestresses wore ; they have given way to "rich confections," "costumes," "tunics," mantelets, tabliers, paletots, Polonaises, cuirass bodies, *jupons de ville et de cour* from models of MM. Worth, Leferrière, Pingat, and other fashionable Parisian magazines. Those who wish to see the perfection of dress should visit the Royal Stand enclosure at Ascot, or the lawn at Goodwood, during the races, where they will see costumes worthy (I mean no pun) of that *arbiter elegantiarum* Worth, of the Rue de la Paix, Paris.

Bishop Hall, who flourished more than two centuries ago, was very severe on the luxurious dresses then in fashion ; in a sermon preached during the reign of James I., he called upon his hearers to "imagine one of our forefathers brought to life again, seeing his gay daughters walking in Cheapside before him, where nothing was to be seen but a verdingale, a yellow cuff, and a periwig, with, perhaps, some feathers waving in the top ; three things for which he could not tell how to find name. Sure, he could not but stand amazed to think what new creature the times had yielded since he lived ; and then if he should run before her to see if by the foresight he might guess what it were, when his eyes should meet with a powdered frizzle, a painted skin, shadowed with a fan not more painted ; a low dress, and a loose lock swung wantonly over her shoulders, betwixt a painted cloth and skin, how would he more bless himself to think what mixture in nature could be guilty of such a

monster!" The loose lock noticed by the preacher was the love-lock.

The ruffs then generally worn fell under the severe censure of Dr. Bulwer, who observed, "It is hard to derive the abominable pedigree of cobweb lawn, yellow starched ruffs, which so much disfigure our females, and render them so ridiculous and fantastical; but it is well known that fashion died at the gallows with her who was the supposed inventrix of it." The person thus alluded to was Mrs. Turner, the widow of a physician who was hanged for assisting in the poisoning of Sir Thomas Overbury. The yellow starch used for these ruffs was introduced by this infamous woman from France. The circumstance of her wearing one on the scaffold soon terminated the fashion. Paint and patches were equally denounced. "Our English ladies," writes the doctor, "who seem to have borrowed some of their cosmetical conceits from barbarous nations, are seldom known to be contented with a face of God's making, for they are either adding, detracting, or altering continually, having many fucusses in readiness for the same purpose. Sometimes they think they have too much colour, then they use the art to make them look pale and fair; now they have too little colour, then Spanish paper, red leather, or other cosmetical rubrics must be had. Yet, for all this, it may be the skins of their faces do not please them, off they go with mercury-water, and so they remain like peeled ewes until their faces have recovered a new epidermis."

By the above it will appear that there were Madame Rachel's in those days, rendering their vic-

tims "Beautiful for Ever." "Our ladies," continues the above-quoted writer, "have lately entertained a vain custom of spotting their faces, out of affectation of a mole to set off their beauty, such as Venus had; and it is well if one black patch will serve to make their faces remarkable, for some fill their visages full of them, varied into all manner of shapes and figures."

Ladies, we well know, have always enjoyed the privilege of endeavouring to adorn their persons in any manner whim or chance may direct; therefore the strictures of the doctor may be considered as rather severe than necessary. Another writer remarks: "The kings of Egypt were wont to give unto their queens the tribute of the city Antilla to buy them girdles; and how much girdles, gorgets, whimples, cauls, crisping pins, veils, frontlets, bonnets, bracelets, necklaces, slippers, sweet buds, rings, earrings, lawn, musk, rose powder, jessamy butter, complexion waters, do cost, in our days, many a sighing husband doth know by the year's account."

The *Gazette* of July, 1682, gives the contents of "a large portmanteau full of women's cloaths lost or stolen." The contents were, "a mantua and petticoat of grey silk and silver stuff, with broad silver lace; another mantua and petticoat flowered with liver-coloured and some flesh-coloured spots; a quilted petticoat of lead-coloured satin; a gold-coloured tabby *troilet* (toilet) and pincushion, with silver lace; two point *coifs*, two pair of *point d'Espagne* ruffles; a black laced scarf, one pair of *point de Venice* ruffles; three black satin caps, and

some little bands and cuffs." Another parcel that underwent the same fate contained a striped-silk mantua; a light-coloured gown, striped with yellow and white; a blue-flowered silk petticoat, a pair of blue-striped stays; a black fur fresener hood, and a yellow-spotted gauze hood.

The Princess Ann, the Countess of Pembroke, and several other ladies are described in the *Loyal Protestant Intelligence* of March 13, 1683, as having taken the air on horseback, "attired very rich in close-bodied coats, hats, and feathers, with short peruques." The extreme richness, if not of taste, of a petticoat lost between Hackney and London, in 1684, renders it a most magnificent illustration of that part of the female dress. This petticoat was of "musk-coloured silk, shot with silver on the right side, the flowers trail silver, and the wrong side the ground silver, the flowers musk coloured, with a deep wide thread bone lace; a white fringe at the bottom, and a gold one over it; six breadths lined with Persian silk of the same colour." The article thus described should have been combined with the following, lost in 1685: "A blue satin petticoat, laced with broad gold and silver lace; a white satin gown, lined with black and white silk, and a pair of silver tabby bodices, embroidered with silk and gold."

'England's Vanity' against the monstrous sin of pride in dress and apparel appeared about this time. It denounced "naked breasts, necks, and shoulders, flouting and fantastic habits, long periwigs, towers, bulls, shades, black patches, painting, crimping, and curlings, with a hundred more fooleries of both sexes."

Wigs of delicate and beautiful hair were in great demand and highly valued by *belles* of former days. In our time those capillary ornaments have given way to chignons.

The following anecdote will show the value of a fine head of hair:—

“An Oxfordshire lass was courted by a young man of that country, who was not willing to marry her unless her friends would advance her £50 for her portion, which they being incapable of doing, she came to London to try her fortune. There she met with a periwig-maker in the Strand, who made a purchase of her hair (which was delicately long and light), and gave her sufficient money to return to the country and ensure a husband.”

It is not often that thefts can be narrated which are calculated to excite a smile; and yet I am much mistaken if the reader does not laugh heartily, when he is informed of a singular method of stealing wigs, practised in 1717. This I present verbatim from the *Weekly Journal* of March 30:—

“The thieves have got such a villainous way now of robbing gentlemen, that they cut holes through the backs of hackney coaches, and take away their wigs, or fine head dresses of gentlewomen; so a gentleman was served last Sunday in Tooley Street, and another last Tuesday in Fenchurch Street; wherefore this may serve for a caution to gentlemen or gentlewomen that ride singly in the night time, to sit on the fore seat, which will prevent that way of robbing.”

At a later period Colman in his prologue to ‘*Bon Ton*,’ thus referred to those capillary ornaments:—

"Fashion in ev'ry thing bears sovereign sway,
 And words and periwigs have both their day;
 Each had their purlieus too, are modish each
 In stated districts, wigs as well as speech.
 The Tyburn scratch, thick clubs, and Temple tie,
 The parson's feather-top, frizz'd, broad and high!
 The coachman's cauliflower, built tiers on tiers!
 Differ not more from bags and brigadiers,
 Than great St. George's or St. James's stiles
 From the broad dialect of Broad St. Giles."

In head-dresses there have been such a variety of modes, such a medley of decoration, that it is difficult to describe them. Lace and cambric, gauzes and fringes, feathers and ribands create such a confusion that it defies art, judgment, or taste to reconcile them to any standard, or reduce them to any order. The *tête de mouton*, imported from France, made little progress; imitations followed, and ladies appeared with both sides of the head curled out to the best advantage. Some had the hair pinned up quite straight; a few had their heads made up after a Dutch fashion, some with cockades of ribands on the side, and others with artificial flowers. Among head ornaments were "fly-caps," with rich lace lappets; a cap called *un bonnet de nuit*, entirely covered the cheeks, and put the face into eclipse; a lady when dressed in this mode, could only peep under the lace border. Then, there was the "Ranelagh Mob," which consisted of a piece of gauze, minionette, catgut or Leicester web, which covered the head; it was crossed under the chin, and brought back to fasten behind, the two ends hanging down like a pair of pigeons' tails. The fashion was copied from the silk handkerchief which the Covent

Garden market women tie over their ears, roll about their throats, and then pin up to the nape of their necks. The Mary Queen of Scots cap, edged down the face with French beads, was very becoming to some complexions ; but as the cap was made of black gauze, and saved washing, it had too much good housewifery in it ever to become very fashionable. The fly-cap was fixed upon the forehead, forming the figure of an overgrown butterfly, resting upon its head with outstretched wings. Although it neither added to the colour nor outlines of the face, as these caps were edged with garnets, topazes, or brilliants, they were very sparkling ; and as ornament, not elegance, was in the ascendancy, those ladies who made the most show were looked upon as the finest women. It was a matter of interesting dispute whether the turban roll worn round the Mecklenburg caps was taken from the Egyptian fillet, the Persian tiara, or wreath round the eldest Faustina's temples.

Muffs have been in use for more than a century and a half, but very different in shape and materials from those of the present day. What would a fashionable *belle* say to a furrier who should offer her one for sale, made of the leopard's skin ? Yet such have been worn.

Among other satirists, Burton was the most severe upon what he terms "the allurements of the youthful female." "Why," he inquires, "do they decorate themselves with artificial flowers, the various colours of herbs, needlework of exquisite skill, quaint devices, and perfume their persons ; wear inestimable riches in precious stones, cover themselves with gold and

silver, use coronets and tiaras of several fashions, deck themselves with pendants, bracelets, earrings, chains, girdles, rings, pins, spangles, embroideries, shadows, refatoes, vari-colour fans, masks, furs, laces, tiffanies, ruffs, falls, calls, cuffs, damasks, velvets, tinsels, cloth of gold, silver tissue; such setting up with corks, straitening with whalebones? why, it is but as a day-net catcheth larks to make young ones stoop unto them. And when they are disappointed, they dissolve into tears, which they wipe away like perspiration, weep with one eye, laugh with the other; or as children weep and cry, they can both together, and as much pity is to be taken of a woman weeping as of a goose going barefoot." We do not endorse the latter sentiment, still we think the dress of the present day is much too costly, and that "beauty when unadorned" is often "adorned the most."

Among other advertisements of articles of dress stolen, I find the following, which was published respecting the loss of a watch, which the owner was informed had been found by a gentleman "that goes in a sad-coloured cloth suit, with a green shoulder knot, figured with silver, and the facings of his coat of green velvet; he wears a light-coloured periwig, with a grey hat, and a green taffety riband round it, and a sword knot of the same."

The above and following extracts demonstrate that green was the then favourite colour:—

Thomas Taylor, a boy who wandered from his home, was described by his friends as wearing "a grey cloth suit, lined with green, with plate buttons, a green vest, a grey cloth monteer cap, lined and edged

with green, a green pair of stockings, and a lace neckcloth."

A young gentleman, guilty of a similar act of indiscretion, aged fifteen years, was advertised in August, 1681, who wore "straight long brownish hair, a suit of sad-coloured cloth, lined with flowered silk, the ground buff colour, with peach colour and green flowers, and a waistcoat of the same silk; a pair of silk stockings of the same colour of the cloth, and a sad-coloured cloth cap turned up with sables, and laced down the seams with gold braid." Soon after, "a light-coloured cloth coat, lined with blue serge, the cape and sleeves faced with blue shag, gold and silver buttons, and silk, gold, and silver loops, and the cape bound round with broad gold galloon, above three inches broad, was left in a coach," and directed to be returned to the Master of the Rolls in Chancery Lane.

The man who robbed Lord Windsor in April, 1682, had on "a sad-coloured cloth suit, lined with a striped crape, with silver buttons and loops; a white hat, with gold-twisted hatband, and a dark-coloured hair camblet coat, lined with blue, the sleeves turned up with blue plush, with silver buttons and loops."

A "Portrait of a Beau" of 1757, extracted from the *London Chronicle*, may not be here out of place; the description cannot be confined to the above period:—

"Would you a modern beau commence,
Shake off that foe to pleasure, sense;
Be trifling, talkative, and vain;
Of every absent friend complain;

Their worth contemn, their faults deride,
 With all the insolence of pride,
 Scorn real and unaffected worth,
 That claims no ancestry by birth ;
 Despite the virtuous, good, and brave,
 To every passion be a slave.
 Let not sincerity molest
 Or discompose your tranquil breast ;
 Barter discretion, wit, and ease,
 As idle things that seldom please.
 The young and gay who laugh and wink
 At senseless drones who read and think ;
 Who all the fleeting hours count o'er,
 And wish the four-and-twenty more ;
 Furnished with volumes in their head,
 Above all fire, below all lead.
 Be it your passion, joy, and fame,
 To play at every modish game,
 Fondly to flatter and caress ;
 A critic styl'd in point of dress ;
 Harangue on fashions, point, and lace,
 On this one's errors, t'other's face ;
 Talk much of Italy and France
 Of a new song and country dance ;
 Be versed in politics and news ;
 All statesmen, ministers abuse ;
 Set public places in a blaze ;
 Loudly exclaim 'gainst Shakespeare's plays ;
 Despise such low insipid strains,
 Fitted for philosophic brains ;
 But modern tragedies extol,
 As kindling rapture in the soul.
 Affect to know each reigning belle
 That throngs the playhouse, or the Mall ;
 Declare you're intimate with all
 You once have met with at a ball ;
 At every female boldly stare,
 And crowd the circles of the fair.

Tho'swearing you detest a fool,
Be versed in Folly's ample school ;
Learn all her various schemes, her arts,
To show your merit, wit, and parts ;
These rules observed, each foppish elf
May view an emblem of himself."

The beau of 1757 was like the cinnamon-tree ; his bark was worth more than his body. A creature of the doubtful gender, masculine in habit and feminine in manners ; one who has so little manners that he himself doth not regard it half so much as his body. All his reading has been in the academy of compliments ; and his heels have profited as much by it as his head. The cut of his clothes he learnt at Paris, the tone of his voice in Italy, and his affectation everywhere. In his dressing, he shows his industry, for he spends four hours a day constantly in it without being fatigued or out of patience. His genius appears in the variety of his suits, and his generosity in his tailor's bills ; his delicacy in not so much as bearing a breath of wind to blow on him, and his innocency in being seen with ladies at all hours, and never once suspected of doing an uncivil thing. When he is dressed, the business of the day is over ; when he is undressed he grows invisible, for his clothes are all that is seen of him ; when he dies they are his only valuable remains, and hang up as trophies in Monmouth Street.

I have already said that the dress of gentlemen at the present time is much less expensive than it formerly was. At the marriage of the Prince of Wales, in 1736, the Dukes of Grafton, Newcastle,

and St. Albans, the Earl of Albemarle, Lord Hervey, Colonel Pelham, and many other noblemen were in gold brocades of £300 to £500 a suit. The Duke of Marlborough was in a white velvet and gold brocade, upon which was an exceedingly rich *point d'Espagne*; the Earl of Euston and many others were in cloths flowered or sprigged with gold; the Duke of Montagu in a gold brocaded tissue. The waistcoats were universally brocades, with large flowers.

The ladies were principally in brocades of gold and silver, with large flowers, and wore their sleeves much lower than had been done for some time. A very graphic description of the above-mentioned royal nuptials was given in the *Weekly Journal*, from which I quote the following:—"In the evening the ceremony of the marriage was performed at the Chapel Royal, by the Bishop of London and Dean of the Chapel, about half an hour after ten; the royal family supped in public in the great State ball-room, St. James's Palace. Their Majesties were placed at the upper end of the table, under a canopy: on the right the Prince of Wales and the Duke of Cumberland, and on the left the Princess of Wales and the four Princesses. The first course consisted of fifteen dishes cold, and fifteen dishes hot; the second of thirty dishes hot; and then came the dessert, which formed a fine garden rising to a terrace, the ascent to which was adorned with the resemblance of fountains, grottoes, groves, and flowers. In the middle was the Temple of Hymen, the dome of which was supported on transparent columns three feet high. As the meats were the most exquisite and rare that could be procured, so the dessert contained a profusion of the

finest fruits ; at the end of the first course, their Majesties drank to the bride and bridegroom ; and soon after the Prince and Princess, rising up, drank the healths of their Majesties. When the royal family rose from the table, the sweetmeats were distributed among the quality.

“ Their Majesties retired to the apartments of his royal highness the Prince of Wales ; the bride was conducted to her bedchamber, and the bridegroom to his dressing-room, where the Duke undressed him, and his Majesty did his royal highness the honour to put on his shirt. The bride was undressed by the Princesses, and being in bed in a rich undress, his Majesty came into the room, and the Prince following soon after in a night-gown of silver stuff and cap of the finest lace, the quality were admitted to see the bride and bridegroom sitting up in the bed, surrounded by all the royal family.

“ His Majesty was dressed in a gold brocade turned up with silk, embroidered with large flowers in silver and colours, as was the waistcoat ; the buttons and stars were diamonds. Her Majesty was in a plain yellow silk, robed and laced with pearl, diamonds, and other jewels of immense value.”

Since the days that Brummell reigned supreme as the king of the dandies, there has been a marked improvement in the dress of gentlemen. The frock coat richly braided, with a collar and facing of Astracan fur or velvet, has given way to a plain cutaway coat ; white Russia duck or nankeen trousers have been replaced by doeskin or tweed nether garments ; white cambric ties are only seen in evening dress ; buttoned

boots have entirely superseded "Wellingtons;" and the Hessian boots, which showed off the symmetry of man to perfection, are now only seen at *levées*, drawing-rooms, and state balls; the Prince of Wales and a few foreign officers still appear in them *en grand tenu*. The high chimney-pot hat has been reduced in its height, and improved in its shape. The country costume is all that can be desired—an entire suit of tweed, a wide-awake hat, and a pair of balmoral boots complete it; thus forming a favourable contrast to the velveteen jacket, thick cloth waistcoat, cord breeches and gaiters, and round hat of bygone days. The evening dress of Brummell's days is still kept up at dinners and private balls, at Marlborough House. At the Buckingham Palace Garden parties, evening coats and morning trousers are *en rigueur*. At Chiswick, morning dress was permitted. Many attempts have been made to alter the evening costume—velvet coats, velvet trousers, velvet knickerbockers have all been tried, but with little or no success; and gentlemen of the days of Queen Victoria appear equipped as waiters or valets, the flat gibus hat being the only difference. In former days no man of fashion went to a dinner party, ball, or theatre, without enveloping himself in a handsome cloth cloak, ornamented with braid, lined with silk, and faced with the richest fur or velvet. Now an ulster (such a one as Millais has immortalised in his splendid picture of "Yes") does duty for the cloak. Although ladies' dresses have risen considerably in price, such is not the case with gentlemen's. Tweed suits are less expensive than cloth ones, velvets and silks are seldom worn, leather

pantaloons are things of the past ; silk hats and "wide-awakes" can be had at less cost than beaver hats ; trousers and patent leather evening boots are far less ruinous than black cloth or fawn-coloured web inexpressibles and silk stockings. Especially as the wearer may now walk a short distance without getting a speck of dirt on his open-worked silk stocking, or soiling his well-polished " pumps."

As an instance of the extravagance in dress in comparatively speaking modern times, I give the following:—

In 1834, a petition was presented by Mr. Burgham, the surviving partner of Messrs. Burgham and Hummel, tailors, Clifford Street, Bond Street, to the Court of Chancery, for leave to bring an action against the executors of Captain Nisbett of the Lifeguards, to recover the amount of their demands for clothes supplied and money lent to Captain Nisbett to the amount of £3,421. The Solicitor-General, for the petitioner, stated that Captain Nisbett came of age in June, 1831, and was killed in September of the same year. A few days after he came of age he made his will, and directed all his just debts to be paid. In the inquiries in the Master's office as to his debts, a question arose, whether debts to a very large amount, contracted before Captain Nisbett came of age, were to be discharged under the direction in his will ; and the Master reported against the claim of the present petitioner upon two bills of exchange. Upon exceptions, this report was confirmed by the late Master of the Rolls. Messrs. Ludlam and Hill, glovers, then put in a claim for hosiery, which the Master allowed ; but upon exceptions to this report by the legatees, his

honour the Vice-Chancellor was of opinion that, where guardians make a minor a reasonable allowance for his maintenance, the question as to necessaries could not arise; and that in such a case a tradesman had no claim against his estate, even for necessaries sold him on credit.

Sir Edward Sugden, for the legatees and executors, contended that the very question now sought to be opened, was decided with the acquiescence of all the creditors, in the Master's office. The petitioner's account began in 1828, when Captain Nisbett was only eighteen. He was known to be a minor, and to have an ample maintenance for his support; and a tradesman who furnished him with such articles as are now charged for, must have known that Captain Nisbett had no means of paying for them. If a tradesman will supply the most extravagant articles to a minor, he has reason to expect the other expenses of the minor are upon the same ruinous scale. The learned counsel then proceeded to comment upon some of the items of the account, all of which were supplied before Captain Nisbett came of age. Among the items referred to were:—

1828. A rich fancy ball dress as follows:—

£ s. d.

A rich green velvet cape, richly braided
with gold. A rich solid gold sash and
sword-belt, richly worked in squares.
A fine white cambric ruffle and collar.
A rich gold chain, with Maltese cross.
A pair rich gold lace bracelets. A rich

	£	s.	d.
black Genoa velvet cap, with a plume of white ostrich feathers. A pair superfine light green cloth pantaloons, with broad gold lace down the sides. A pair silk stocking pantaloon drawers.			
Loan of a sword	68	0	0
Rich figured Indian silk morning gown .	8	8	0
A superfine scarlet waterproof cloth, Colonel Berkeley's hunting coat, with rich embroidered black velvet collar .	8	10	0
A rich rose silk racing jacket	3	10	0
A pair of racing leather breeches . . .	3	10	0
A superfine green cloth lady's cloak, lined throughout with silk, and rich sable for collar; a rich black Genoa velvet collar, and facing down front, and silk neck line	19	0	0
Thirty-six white waistcoats	54	0	0

There were in all fifty-one coats, one hundred pair of trousers, one hundred and nineteen waistcoats, eight great coats and cloaks, and six dressing-gowns. Now, every tradesman who trusts an infant does so at the peril of the infant's being already supplied with the articles, if necessaries; or that he has not a sufficient maintenance allowed him to pay for necessaries. In a case of such extravagance, the whole demand must be rejected at once.

The Vice-Chancellor, after stating the dates of the transactions, said, the question now is, whether the sort of debt the creditors wish to have tried at law

is, under the circumstance and the lapse of time, to receive any favour from the Court. Every person must be struck at this frightfully extravagant and ruinous sort of debt against a spendthrift young man. When an opportunity is given to tradesmen, who are unprincipled enough to enter into such transactions with young men, the honest customer is defrauded by the advance of price to make up the losses occasioned by such speculations. He had no doubt the party would not succeed at law, and the charge was of such a nature as he ought not to lend his assistance to.

Petition dismissed with costs.

I have given the above at full length, not only to point out the extravagance to which dress may be carried, but to lay before my readers the Vice-Chancellor's opinion as to the liability of infants.

The various modèes by which men show their desire for public observation are generally ridiculous; some who wish to be thus exalted have recourse to a singularity of dress, others seek renown by eccentricity of manner or quaintness of language, and others by attempting that which nature never formed them for. In my early days, dress that made civilians emulate the costume of our brave peninsular warriors, by appearing in Wellington boots and overalls, with steel chains to keep them down, grey military coats, Hussar waistcoats, and long spurs; dress too, that influenced gentlemen to ape the costume of grooms and stage-coachmen, by decking themselves out in cord breeches, mahogany coloured top-boots, flash waistcoats, queer-shaped hats, Bandana neckcloths,

sporting pins, and "Upper Benjamins;" and dress that formed the study of a life from almost the highest personage in the realm—the heir to the throne—down to the most humble follower of Beau Brummell, was the besetting folly. The result was, that an *outré* appearance in dress became the rage.

Whenever a young man did one thing more absurd than another, he pleaded fashion, as a man of sense usually quotes a learned authority in defence of his argument. Fashion, however, is not, in reality, quite the distorted monster which the whims and follies of its votaries would make it—it is a necessary aid to trade; for, by changing the modes and colours of our dress, we give fresh impetus to various branches of our manufactures. But the exclusives of both sexes reduce fashion to a preposterous hat, a ridiculous bonnet, or an exaggerated costume; it is, therefore, the most fatal *ignis fatuus* of the age that can possibly appear. It makes the old man put on false hair and teeth, and induces the young man to lace himself tightly up; it causes the antique dowager to paint, and tempts the girl in her teens to darken her eyebrows. It sends the worn-out beau to learn to hobble a quadrille, and the precocious schoolboy to ape the manners of the man of fashion, making the one ridiculous, and the other contemptible.

It is astonishing how both sexes can run after one mode of dress: nothing can so much prove a universal insanity; for if women are desirous of attaining fame by a declaration of their thorough knowledge in dress, let them show that knowledge by suiting their attire to their persons. When flounces are the

fashion, we see short persons indulging in the greatest quantity of them, so as to make them appear dwarfish ; while those of a taller, or what is termed the may-pole growth, have no rows of trimming whatever. When small bonnets are worn, we see round-faced ladies in the most diminutive covering of the head that can be imagined ; in short, we find gay colours adopted by the old, and sombre hues by the young ; we see turbans, which form a magnificent head-dress to the beautiful, unadorning the plainest of the gentler sex. Let me give a few examples of the eccentricity of dress : "Pea-green Hayne," commonly called the "Silver Ball," in contra-distinction to the "Golden Ball" (Ball Hughes), wore a suit of pea-green cloth, hence his *soubriquet*. That fine old English gentleman, the late George Byng, stuck to his dress as he did to his principles, for the leather breeches and top boots of his early manhood, with characteristic consistency, clothed his green old age. A Scottish laird and member of Parliament (Johnson of Straton) made himself conspicuous at evening parties during his residence at Melton by appearing in red silk stockings. The late Fulwar Craven's "get-up" would now be called "loud." It consisted of drab breeches and gaiters, leaving a space of a couple of inches between them, a scarlet under and yellow upper waistcoat, a bright coloured silk necktie, adorned with a gold brooch representing two pugilists, or a stage-coach and four. A love of gay colours prevailed in the refined exquisite Count D'Orsay, whose faultless coat and immaculate wristbands were for years the envy of minor dandies. A

popular and clever member of the House of Peers, in his morning costume, adhered to the blue swallow-tailed coat, trousers, cotton stockings and shoes of his youth. Theobald of Stockwell, the owner of several good race horses, was readily identified by his straight cut coat, leather breeches and boots, as was the ex-hussar Baily by his claret-coloured frock coat, striped silk stockings, and polished shoes.

Elegance, however, is not always the object of persons who desire to attract attention through the medium of their tailor or hatter. Their ambition is to be conspicuous at any cost, and several have been content with wearing one peculiar article of dress. Joliffe was known by his *bizarre* hat, Stevenson by his Hessian boots, Petersham by his capacious trousers (Toulon—too long, and Toulouse—too loose, as the wags called them), his shoes and buckles, and queer-shaped hat; but with all who were acquainted with the sterling qualities of the head of the house of Stanhope, his harmless oddities of dress passed almost unnoticed. The race of eccentrics is not entirely extinct, but among high-bred gentlemen—the Prince of Wales, for example—a quiet style is the rule, extravagance the exception.

Domestic servants are no longer what they were in bygone days. The class of valued and valuable domestics, who came into service in youth, and did their best to remain in it until their dotage, is now, unhappily, nearly extinct. The idea of parting from a master or mistress never entered their heads; they clung like ivy to the oak, or to avoid a simile from the parasitical plant—like limpets to a rock. The

modern notion of "bettering themselves" was unknown. Butlers, like old port wine, were considered to improve by age; housekeepers lived and died under the roof-tree; housemaids passed from their girlhood to a ripe age in the same service; dairy, laundry, nurse, and still-room maids were fixtures.

Footmen were not what might be aptly termed "running footmen," striving eagerly after new places; nor were they hired by measure at five pounds five per foot per annum. Gardeners were allowed to go to seed in one family; coachmen never gave up the reins until they had nearly arrived at the last stage of existence; huntsmen continued until they themselves were run to earth; grooms were perfect centaurs, forming part and parcel of their horses through life; gamekeepers seldom, if ever, changed their beat; and bailiffs and stewards seemed indigenous to the soil, nor did any of the above house-servants consider it beneath their dignity to make themselves generally useful; and an answer, "It's not my place to do such and such a thing," would have produced intestine domestic war; in fact, they fully came up to the character of faithful attendants most graphically described by a French writer:—

"Servants, in former days, made part of the family; they were treated with affection, of which they, being duly sensible, were in proportion grateful and attentive. Masters were better served, and could depend upon them for a degree of fidelity very rare in modern days. Care was taken to preserve them all alike from vice and from want, and, in return for their services and obedience, they plentifully enjoyed

all the fruits of kindness and protection. Now, servants pass from house to house, and from place to place, perfectly indifferent what masters they serve. They never get together but to talk over the weaknesses, follies, and infirmities of their employers; ape their manners, and waste their time in drink and gambling. Formerly, they led a frugal, laborious, hard life; but they were held in esteem and regard, and, therefore, the faithful servant generally died of old age by the side of his master."

Although there is much asperity in the above remarks against the fraternity at large, I fear that in too many cases the censure is not exaggerated. No one lashed the fashionable servants more severely than the author of 'High Life Below Stairs,' yet there is some truth in my Lord Duke's Servant's opening speech!—"What wretches are ordinary servants that go on in the same vulgar track every day, eating, drinking, and sleeping; but we, who have the honour to serve the nobility, are of another species! We are above the common forms, and have servants to wait on us, and are as lazy and luxurious as our masters."

How well has a modern novelist, Mrs. Leith Adams, the author of 'Winstow,' described this feeling!—"The meeting between master and man was perhaps one that would seem strange to people in these days, when class is set against class, *employé* against employer, masters against servants, servants against masters; but in the time of which this story treats—some thirty years ago—things were different. People did not change their servants every six months; servants did not try to ape their betters, spend all their money

on dress, and save nothing for sickness or old age; they served for love as well as for wages, and the interest of their masters ranked before their own; often a lifetime was spent in the same service, and friendship, real and true, existed between master and man, mistress and maid."

CHAPTER IV.

GASTRONOMY—"IN SOLO VIVENDI CAUSA PALATO EST"—DILETTANTI CLUB—UNLUCKY NUMBERS AT DINNER—MODERN IMPROVEMENTS—SUPPRESSION OF GAMING HOUSES—BARBAROUS TORMENTS IN BYGONE DAYS—CAPITAL PUNISHMENTS—SEVERITY OF THE LAWS FOR LIBEL—GIN DRINKING—TRAVELLING IN THE EARLY PART OF THE PRESENT CENTURY—A FOREIGNER'S OPINION OF ENGLISH TAXATION.

"The turnpike road to people's hearts, I find
Lies through their mouths, or I mistake mankind."

PETER PINDAR.

"Their various cares in one great point combine,
The business of their lives—that is, to dine."

YOUNG.

"*Πινοντες καὶ ἐδοντες, ἐπηγετᾶνον γὰρ ἔχουσιν,*" which translated, means "Bibentes et edentes, perpetuam enim epulos habebant;" Anglicè, "Eat and drink, for they had perpetual feasts," seems to be the motto throughout the breadth of our native land. Certainly, the prince of poets, Homer, must have had a prescient view to our "tight little island," when he wrote the above; for nothing takes place in "Merrie England" without a feast of some sort or other. Witness the civic monarch, who, on the 9th of each

November, feeds some eight hundred guests; nor does the hospitality of the chief magistrate east of Temple Bar end here; for during the Mayoralty, we read of dinners to foreign potentates, to her Majesty's ministers, the dignitaries of the church, the judges of the land, the aldermen and common council, independently of certain snug coteries of thirty or forty in the private apartments of the Mansion House.

Then we hear of similar entertainments given by the Sheriffs elect, and by the members of every worshipful company in the truly hospitable city of London.

At the Central Criminal Court—that scene of woe and misery—the bell, not that of the dismal St. Sepulchre, which too often “tolls a living man’s knell,” but the dinner bell, is heard, summoning the judges, members of the bar and guests to an excellent repast, furnishing a startling contrast between the scenes of mirth and revelry above, and those of sadness and despair that have lately taken place below. The Government of the country, too, cannot part, after their parliamentary labours are concluded, without a dinner at Greenwich; in point of fact, as Casimir Delavigne writes,

“*Tout s’arrange en dînant dans le siècle où nous sommes,
Et c’est par des dîners qu’on gouverne les hommes.*”

And the old maxim that “the way to a man’s heart is through his mouth,” is daily proved by the numerous appeals that are made to the charitable to attend entertainments at the Pall Mall Restaurant, Albion, Cannon Street, Freemasons’ Tavern, or Willis’s rooms,

for the benefit of some hospital or philanthropic institution.

Nor is the prandial system confined to the metropolis ; for in every parish, hundred, rape, district, and county, we have assize, sessional, race, archery, horticultural, floricultural, horse and cattle show dinners ; nor can vestry, turnpike, bridge trusts, corporations, railway or canal meetings, elections for members of parliament or common councilmen be carried on without the symposium of ancient days.

In short, one would be led to suppose, that in high, middle-class and humble life, from the proud aristocrat to the provincial town clerk, the motto was, " *In solo vivendi causa palato est,*" and that princes of the blood, churchmen, statesmen, judges, magistrates, senators, lord mayors, aldermen, directors, commissioners, freemen, and burgesses, considered it to be their duty to support public dinners ; looking upon them as a portion of the British *Constitution* at the expense of their own. They appear to be unmindful of the advice of Diogenes of old, or the comments made upon it by Addison. " What would that philosopher have said had he been present at the gluttony of a modern meal ? Would not he have thought the master of the family mad, had he seen him devour fish, fowl, and flesh, swallow oil and vinegar, wines and spices, throw down salads of twenty different herbs, sauces of a hundred ingredients, confections and fruits of numberless sweets and flavours ? What unnatural motions and counter ferments must such a medley of intemperance produce in the body ? For my part, when I behold a fashionable table set out in

all its magnificence, I fancy that I see gout and dropsies, fevers and lethargies, with other innumerable distempers, lying in ambuscade among the dishes."

If the above is applicable to private dinners, how much more is it to public feasts, where too often unwholesome fish, coarse meats, unboiled vegetables, rancid pastry, acid fruit, and sour wines, add a hundredfold to the evils already complained of!

Many persons are very superstitious, and would rather go without their dinners than sit down to a party of thirteen. Upon this subject Grimod de la Reynière, author of '*L'Almanach des Gourmandes*,' wittily observes, that thirteen form an unlucky number at table, when there is only dinner prepared for twelve. He adds that the spilling of the salt is very unlucky, when it spoils a good dish.

I have already briefly alluded to London clubs; there is one I have omitted, which flourished some hundred and thirty years ago, namely the Dilettanti. The nominal qualification for the members was that of having travelled in Italy, but in reality, the real qualification was drunken habits. Lord Middlesex and Sir Francis Dashwood were the promoters and principal supporters of this club; the latter was seldom sober during the whole time he was in the land of song; nor were his bibacious qualities less conspicuous upon his return to England.

Among other improvements that have taken place in the metropolis within a few years is the total suppression of gaming-houses, and there is no longer any temptation for young men to squander their fortunes at these dens of iniquity. Gambling, how-

ever, is kept up at many of the West-end Clubs, where whist is played to an alarming extent, and where the usual stakes are five pound points, and twenty-five on the rubber, with the usual bets on the odd trick. When the play is thus high, a question naturally arises whether it is not better that the public gaming-table should exist, than that such sums should be won or lost in private, and I am rather disposed to take this view of the case. That cheating was carried on in those pandemoniums, there can be no doubt; but then, any one who respected his character, and was not infatuated with a love of play, need not have entered the above dens,—whereas, a member of a club, seeing cards going on, may be led to cut in for a rubber, and at the end of it find himself minus many pounds, even when playing at the ordinary stakes, pound stakes, and five pounds on the rubber. That cheating was carried on at some of what were termed the most respectable gambling-houses, I can vouch for. One day, when I was captain in the Royal Horse Guards (Blues), my subaltern came to me, and said that at a gaming-house in the neighbourhood of St. James's Street, a forged bank note had been paid him by the proprietor, who declined to take it back. I immediately proceeded to the house in question, and addressed the owner. "Sir," said I, "you gave a young cornet of my regiment a forged note; although you have received many hundreds from him, you have thus acted unfairly. If within half an hour that sum is not forthcoming, and the forged note destroyed, I will proceed to

Bow Street police office, and inform against you.” “Surely, my lord,” responded the man, “you won’t turn informer?” “It is now two o’clock,” I continued, “and if by the half-hour my friend, who is waiting downstairs, does not receive the amount due to him, you will receive a summons.” I need hardly add that the money was paid, and the forged note committed to the flames.

Here I may remark that an attempt was made at the commencement of the year 1731 to suppress some of the most considerable gaming-houses in London and the suburbs, particularly one behind Gray’s Inn Walk. The editor of the *St. James’s Evening Post*, observed, upon this occasion, “It may be a matter of interest, as well as amusement, to present our readers with the following list of officers which are established in the most notorious gaming-houses:—

“A Commissioner, always a proprietor, who looks in of a night, and the week’s account is audited by him and two others of the proprietors.

“A Director, who superintends the room.

“An Operator, who deals the cards at a cheating game called faro.

“Two Croupiers, who watch the cards, and gather the money for the bank.

“Two Puffs [now called ‘bonnets’], who have money given them to decoy others to play.

“A Clerk, who is a check upon the ‘Puffs,’ to see that they sink none of the money given them to play with. [This appointment proves that

'honour among thieves' was unknown in gaming-houses.]

"A Squib, a 'puff' of lower rank, who serves at half salary, while he is learning to deal.

"A Flasher, to swear how often the bank has been broke.

"A Dunner, who goes about to recover money lost at play.

"A Waiter to fill out wine, snuff candles, and attend in the gaming-room.

"An Attorney, a Newgate solicitor.

"A Captain, who is to fight any gentleman that is peevish for losing his money.

"An Usher, who lights gentlemen up and down stairs, and gives the word to the Porter.

"A Porter, who is generally a soldier of the Foot Guards. [Here I may remark that the gallant Guardsmen of our day would scorn such an office.]

"An Orderly man, who walks up and down the outside of the door, to give notice to the Porter, and alarm the house at the approach of the constables.

"A Runner, who is to get intelligence of the Justices' meetings.

"Link boys, watchmen, chairmen, drawers, or others, who bring the first intelligence of the justices' meetings, or of the constable being out—half-a-guinea reward; common bail affidavit men, ruffians, bravoos, *cum multis aliis* !"

Although gambling-houses have been suppressed, the metropolis and almost all large towns abound in sharpers of all classes. Perhaps the most pros-

perous trade is that carried on by what are termed "chaunters." Here it may not be out of place to lay before my readers their tricks and technicalities, trusting that a recital of them may put the young and unwary upon their guard against the rascalities of the lowest grade of horse-dealers. "Bishoping" is one of the most common of their devices, and has the power of transmogrifying an old one into a young one. It is accomplished by filing the tusks and teeth of an aged horse to a moderate length, and burning hollows in the teeth that have lost their marks, which are afterwards darkened with caustic. To convert a broken-winded horse into an apparently sound one requires some preparation. At first the animal must be put through a course of physic, then he must be fed on mash and green-meat; and, finally, upon the day he is to be "trotted out," hog's lard and hellebore must be plentifully administered. By the above means a "roarer" is passed off as "perfectly sound." "Diamonding" or "beaning" is the art of making a horse that is lame upon one leg appear as a sound horse. The operation is performed by placing a small pebble or bean under the shoe of the sound foot. This makes the animal go equally lame upon both feet, and the purchaser is told that "the rascal of a smith has pinched him in shoeing," or "that he has an odd way of going," but that in fact he is "as sound as a bell." There are a variety of other tricks and "dodges" practised by the London "chaunters," who will, to use their own phraseology, "drive a screw," "hook a gudgeon," "muff

a soft one," by palming off lame and broken-winded animals with splints, ringbones, spavins, thrushes, speedy cuts, through pins, sand cracks, curbs, and corns, as sound and valuable horses.

To those, therefore, who wish to be fairly treated, let me offer a warning against horses advertised in the newspapers, without the real and responsible owner can be got at.

The above remarks apply to carriages and dogs; old crazy vehicles, newly done up and varnished, are passed off as the property of a gentleman going abroad, or a widow lady about to leave London. A horse, harness, and brougham, bought in this way, a bargain for a hundred guineas, will turn out after a day's trial not to be worth fifteen pounds. The animal is probably spavined or glandered, the harness nearly worn out, and the carriage a condemned street cab, altered and newly painted. Let me then advise those who are in want of a sound horse, or a good "turn out," to go to some respectable dealer, and first-rate coachmaker; they will find by so doing that in the long run the cheapest articles are not always the best.

As for the canine race, a man that buys a cheap dog will (to adopt a common phrase) soon himself "go to the dogs."

In 1825, the laws were very severe against the proprietors of gaming-houses, for in the case of the King *versus* Josiah Taylor, the sentence of the Court of King's Bench was that the defendant do pay a fine to the King of £5,000, be imprisoned in Clerkenwell gaol for one year, and at the end of

that time that he do give security for his good behaviour for five years, himself in £10,000, and four securities in £2,000 each.

Although public gaming-houses have been suppressed, private gambling can never be reached even by the strong arm of the law. There will always be "plunging" on the turf; high stakes at whist, although the nominal points may be nominally low; and bets upon every subject, boat races, billiards, pigeon matches, cricket matches, sailing matches, pedestrian feats, the stability of an existing government. In point of fact, wagers will be made upon most trivial points, as has been graphically described in the following verses:—

- "The Bucks had dined, and deep in council sat;
Their wine was brilliant, but their wit grew flat.
Up starts his lordship, to the window flies,
And lo "A race! a race!" in rapture cries.
'Where?' quoth Sir John. 'Why, see two drops of rain
Start from the summit of the crystal pane:

A thousand pounds, which drop with nimblest force
Performs its current down the slipp'ry course.'
The bets were made, in due suspense they wait
For victory, pendent on the nod of Fate.
Now down the sash, unconscious of the prize,
The bubbles roll like pearls from Chloe's eyes,

But, ah! the glittering joys of life are short!
How oft two jostling steeds have spoil'd the sport!
So thus attraction, by coercive laws,
Th'approaching drops into one bubble draws;
Each cursed his fate, that thus their project crost;
How hard their lot who neither won nor lost."

The simple letters X. S. G. are appended to the above; who the author is I know not.

With respect to crime is it possible, without shuddering with horror, to read of the torments that were inflicted on criminals, with an intent either to make them confess their crime, or discover their accomplices. What right then, but that of power, could authorize the punishment of a man or woman so long as there remained any doubt of their guilt? Either they were guilty, or they were not guilty. If guilty, they should only suffer the punishment ordained by the law, and torture became useless, as their confession was unnecessary. If they were not guilty, the innocent were tortured; for in the eye of the law, every one is innocent whose crime has not been proved. And yet tortures have been carried on in even our own country, which boasts of Christianity; nay, within, comparatively speaking, a few years, the punishment of death was awarded to those guilty of minor offences. A punishment, to be just, should only have that degree of severity which is sufficient to deter others. The execution of a criminal was a terrible but momentary spectacle, and therefore a less efficacious method of deterring others than solitary confinement or penal servitude. I speak of minor crimes, when the public sympathised, as well they might, at men, women, girls, and boys paying the last penalty of the law for petty larceny. Much has been written and said upon the subject of capital punishments for murder, and there are many advocates for its abolition.

We are told that the Romans never condemned a citizen to death, unless for crimes which concerned

the safety of the state ; and that these our masters and first legislators were careful of the blood of their fellow-citizens.

In a commentary on Beccaria's 'Essay on Crimes and Punishments,' I find the following remark, "The sword of justice is in our hands, but we ought rather to blunt than to sharpen its edge." It remains within its sheath in the presence of kings to inform us that it ought seldom to be drawn. There were some judges who were passionately fond of spilling human blood ; such was Jefferies in England, and such in France was the man whom they called *Coupe-tête*. Nature never intended such men for magistrates, but for executioners." Happily, in our Criminal Courts, justice is ever tempered with mercy.

Here, without entering into the question of the abolition of capital punishments, I cannot but feel gratified that we live in a period when, comparatively speaking, few executions take place, and then only for the crime of murder. In bygone days, men, women, and boys, were sentenced to death for very trivial causes, and the sentence too often was carried out. In one year I find that fifty-two men and one woman were executed at the Old Bailey. Among the crimes for which they suffered was one for picking a gentleman's pocket, in the avenues of Drury Lane Theatre, of a handkerchief and purse, containing eleven shillings and six pence ; another for robbing the Earl of Clermont of a gold watch, steel chain, and two gold seals.

The punishment for libel was very severe in bygone
VOL. I.

days. In the Court of King's Bench, before Lord Kenyon and a special jury, an indictment was laid, on the prosecution of the Duke of York, against the proprietor of a London daily newspaper, for publishing two libellous paragraphs reflecting on the characters of the Dukes of York, Gloucester, and Cumberland, as insincere in their professions of joy on his Majesty's (George the Third) recovery. The jury found him guilty; and the sentence of the Court of King's Bench was that the writer pay a fine of £50, be imprisoned twelve months in Newgate, stand once in the pillory at Charing Cross, and at the expiration of his imprisonment to find security for his good behaviour for seven years, himself in £500 and two others in £100 each.

With regard to intemperance, the ruin of thousands of the humbler classes in bygone days, I grieve to say that, hateful as the subject is, its ramifications spread, though rather softened, into higher scenes of life. Cordials, *alias* drams, were not quite unknown to the ladies, as will be seen from the following extract from a poem written in 1757 :—

“It was almost noon ere Celia rose,
But up she sprung, and rang her bell,
When in came dainty Mistress Nell;
‘Oh! dear, my lady, eènt you well?’
‘Well! yes—why, what’s o’clock? oh, Heaven!’
‘A little bit a-past eleven.’
‘No more! why, then I’ll lay me down—
No, I’ll get up—child, bring my gown;
My eyes so ache I scarce can see;
Nelly, a little Ratifia.’”

In our days the upper class of females are guiltless

of the above charge, but in the lower, gin drinking, which is the curse of the country, flourishes as it did more than a century ago. Well may the pernicious liquor be called "Blue Ruin." In the year 1750 one house in seven by the river side, in the City of London, was a gin shop, and the license granted yearly to Victuallers was about one house to fifteen. In the City of Westminster one house in eight was licensed, and there were numerous other unlicensed houses where liquor was sold. In Holborn there was one house in five licensed and unlicensed, and in St. Giles' one in four. These dens of infamy were very different in splendour and magnificence from the gin palaces of our day, but the same system was carried on, that of furnishing adulterated spirits. There can be no doubt that the increase of crime is mainly attributable to gin drinking, the melancholy consequences of which can be attested by referring to the police reports of the day.

Travelling was not very safe in bygone days. In January, 1750, Lady Albemarle was robbed in Great Russell Street by nine men; and I find, as late as the 21st of May, 1806, that the long coach, which conveyed passengers from the mail coach office in Dublin to the packets at the Pigeon House, was stopped, about ten o'clock at night, by ten men, armed with swords and pistols, who robbed eight passengers, near to the Canal Bridge. The villains obliged the passengers to come out of the carriage one by one; amongst them were Lord Cahir and Mr. George Latouche, whom they robbed of nearly five hundred pounds.

With regard to our imports, it was once remarked by a foreigner that in England the people were taxed in the morning for the soap that washed their hands ; at nine for the coffee, the tea, and the sugar they use for their breakfast ; at noon for the starch that powders their hair ; at dinner for the salt that flavours their meat ; in the evening for the porter that cheers their spirits ; all day long for the light that enters their windows ; and at night for the candles that light them to bed. Happily, the iniquitous tax on the light of Heaven—the window tax—is abolished, for that was felt not alone by the humbler classes as a tax on their pockets, but as the cause of much illness, by excluding air and light from their dwellings.

CHAPTER V.

FÊTES AND GARDEN PARTIES—THE OAKS—CARLTON HOUSE—
COSTUME BALL AT BUCKINGHAM PALACE—PETITION OF THE
MAIDS OF HONOUR OF QUEEN CHARLOTTE, CONSORT TO
GEORGE III., FOR COMPENSATION IN LIEU OF MONEY—
IMPROPER CHARACTERS SURREPTITIOUSLY KNIGHTED—
HAPPY ESCAPE FROM KNIGHTHOOD.

“The music, and the banquet, and the wine—
The garlands, the rose odours, and the flowers—
The sparkling eyes, and flashing ornaments—
The white arms and the raven hair—the braids
And bracelets—swan-like bosoms, and the necklace,
An India itself, yet dazzling not
The eye like what it circled ; the thin robes
Floating like light clouds twixt our gaze and heaven ;
The many twinkling feet so small and sylph-like,
Suggesting the more scant symmetry
Of the fair forms which terminate so well—
All the delusion of the dizzy scene,
Its false and true enchantments—art and nature.”

BYRON, ‘Marino Faliero.’

THE following description of a *fête champêtre*, given by Lord Stanley at his seat The Oaks, in Surrey, in the month of June, 1774, may not prove uninteresting, especially at a period when garden parties are all the rage. The entertainments of the day and evening

were all that could be desired, and were truly characteristic of the name, every fanciful rustic sport and game being introduced. There were groups of shepherds and shepherdesses variously attired, who skipped about, striking the tambourines, which hung from the trees, and many persons habited as peasants, who attended swings and other amusements, and occasionally formed *parties quarrées* to dance quadrilles. The day closed with dancing, and the night opened with a display of a suite of grand rooms erected for the occasion; a circular vestibule formed the entrance to a noble state-room, a hundred and twenty feet long, which communicated to a spacious supper-room. The whole were richly decorated, and were illuminated with a great number of lamps of various colours. In the centre of one of the rooms an ancient Druid appeared in a characteristic dress, and holding a bough of mistletoe in his hand. A scene was also introduced, exhibiting a group of fauns and dryads, in picturesque habits of tiger skins, ornamented with oak leaves, over a fine rose-coloured silk; these entertained the company with a dance, under the direction of Signor Lepy, the ballet master of the Opera House. A pantomime story was represented by the dance, in which Cupid and Hymen were the principal characters; the little blind boy was robbed of his wings by Hymen, by way of expressing her wish that such a fate should ever attend his victims. Nearly 300 of the nobility were present. The above *fête* was given on the occasion of the approaching marriage of Lord Stanley with Lady Betty Hamilton, daughter of the Duke of Hamilton: it seems that quadrilles were danced so early as the

year 1774, but I fancy the dance alluded to was a quadrille taken from some ballet of the Opera House.

"Our English winter ending in July or sometimes later," as Byron writes, is not very propitious for *al fresco* parties; yet people still persevere in getting up picnics, and are content to enjoy—if such a term may be used—all the disagreements of a scorching sun, or a showery day. If the former, the wasps, attracted by the sweets, hover around, selecting some bald head as a resting-place, or embedding themselves in a peach tart, cream custard, or in a jug of claret or champagne cup; if showers prevail, or there is thunder in the skies, wet grass, dripping leaves, and a flash or two of summer lightning does not add to the day's pleasure. There may be exceptions to the above rule, and on a really fine summer's day, a well selected party may fully realize the delights of a picnic thus described by Collins:—

"The lake is calm; a crowd of sunny faces
And plumed heads, and shoulders round and white,
Are mirror'd in the waters. There are traces
Of merriment in those sweet eyes of light.
Lie empty hampers round; in shady places
The hungry throw themselves with ruthless might
On lobster salad; while champagne to cheer 'em,
Looks in the brook that murmurs sweetly near 'em.

Green leagues of park and forest lie around;
Wave stately antlers in the glimmering distance.
Up from the dusky arches comes a sound
And tells the story of old Pan's existence.
And now to song the summer wind is drown'd,
Now comes a call that conquers all resistance,
A dance upon the turf! up, up, instanter;
Away with quarried pie and stain'd decanter.

I have already referred to Ranelagh Gardens, and it may be not out of place to describe a Regatta that took place on the Thames in June, 1775, and which ended in a visit to the above gardens. Before noon, on the day of this newly imported entertainment from Venice, several of the companies and great numbers of pleasure barges were moored in the river, decorated with flags and banners. Half-a-guinea was asked for a seat in a common barge; early in the afternoon the whole river, from London Bridge to the Ship Tavern, Millbank, was covered with pleasure-boats. Above twelve hundred flags were flying before four o'clock, and such was the public impatience that scores of barges were filled at that hour. Scaffolds were erected on the banks; and even on the top of Westminster Hall, there was an erection of that kind. Vessels were moored in the river for the sake of liquors, and other refreshments.

Before five o'clock, Westminster Bridge was covered with spectators in carriages and on foot. Plans of the regatta were sold from a shilling to a penny each, and ballads on the occasion sung, in which regatta was the rhyme for Ranelagh, and royal family echoed to liberty. The tops of the houses were covered, the sashes of many windows taken out, and there was not one boat disengaged whose owner chose to work. Before six o'clock it was a perfect fair on both sides the water; and bad liquor, with short measure, was plentifully retailed. The bells of St. Martin's were rung in the morning, and those of St. Margaret's during the afternoon.

The river formed a splendid scene, which was proportionally more so nearer to Westminster Bridge. Barges, used to take in ballast, were on this occasion filled with the finest ballast in the world,—handsome ladies. The avenues to the bridge were covered with gambling tables, occasional constables guarded every passage to the water-side, and took money for admission from half-a-crown to a penny. Soon after six, drums, fifes, horns, and trumpets formed several little concerts under the several arches of the bridge. This was succeeded by firing of cannon from a platform, before Richmond, Montague, and Pembroke Houses. At half-past seven the Lord Mayor's barge moved, and, falling down the stream, made a circle towards the bridge, on which twenty-one cannon were fired as a salute; and just before it reached the bridge, the wager boats started on a given signal. They were absent about fifty minutes, and on their return, the whole procession moved towards Ranelagh. The "silent Thames" was now a noisy floating town; all the cutters, half deckers, wherries, skiffs, in short, every species of boat from the coal barge to the punt, was in motion.

The company landed at the stairs about nine o'clock, when they joined the assembly which came by land, in the Temple of Neptune, a temporary octagon-shaped building, erected twenty yards below the Rotunda, decorated with the different coloured flags of the navy, with light pillars near the centre, ornamented with streamers loosely flowing, and lustres hanging between each. This room showed great taste, but it was hardly possible to reconcile the

Temple of Neptune being supplied with musicians in Sylvan habits.

At half-past ten the Rotunda was opened for supper, which discovered three circular tables, of different elevations, elegantly set out, though not profusely covered. The Rotunda was brilliantly illuminated with parti-coloured lamps; the centre was solely appropriated for one of the fullest and finest bands of music—vocal and instrumental—ever collected in these kingdoms, the number being two hundred and forty, in which were included the first masters, led by Giardini. It was opened with a new grand piece, composed for the occasion, after which various catches and glees were sung by Messrs. T. Vernon, Reinhold, etc. etc.

Supper being over, a part of the company retired to the Temple, where they danced minuets and cotillons without any regard to precedence; while others entertained themselves in the great room. Several temporary structures were erected in the gardens, but the badness of the evening prevented their being seen.

The company consisted of about two thousand, of whom were two of the Royal Dukes—Gloucester and Cumberland—the French, Spanish, Prussian, Russian, and Neapolitan Ambassadors, and all the *élite* of fashion.

That great national calamity, the illness of George the Third, having deprived the fashionable world of the annual celebration at St. James's of their Sovereign's birthday, his Royal Highness the Prince Regent thought it his duty to provide a substitution,

greatly exceeding, in brilliancy at least, all former displays of cordial hospitality on the part of the Sovereign, and affectionate loyalty on that of his subjects from the commencement of his reign till the time of his sad affliction.

This grand entertainment to which there had been previously invited upwards of two thousand of the nobility and gentry of the country, the foreign Ambassadors, the French Princes, and other distinguished foreigners, took place at Carlton House; at nine o'clock the doors and the other avenues of admission were open to the company. Those who went in carriages were admitted under the grand portico; those in sedans at a private entrance at the east end of the colonnade. The ministers and household of the Regent entered at the west door of the palace, in the inner court-yard. The state-rooms on the principal floor were thrown open for the reception of the company. You descended the great staircase from the inner hall to the range of apartments on the level of the garden. The whole of this long range comprehended the library; and the beautiful conservatory, with the intervening apartments, were allotted to the supper-tables of the Prince Regent, the Royal Dukes, the chief of the nobility, and the most illustrious of the foreign visitors.

It was totally impossible, capacious as Carlton House was, to accommodate such a number of persons in the rooms of the mansion itself. From the central apartment of the lower range, on the south of the garden front, proceeded a broad and lofty walk, towards the southern wall of the garden, adjoining

St. James's Park, which was crossed by three similar walks, from east to west, lengthwise in the garden. All these walks were closed in and covered over by awnings. In each of these cross-walks were placed long supper-tables, and at the end of each walk were communications to circular marquees, in which were tables laid out with refreshments. The interior sides of the walls in the walks and the marquees were lined with crimson and white drapery, and ornamented with festoons of flowers. From the arched roofs were suspended thousands of lights in all the different forms and fashions by which illumination can be produced. The royal supper-table, which was supplied with every attainable luxury which wealth could command, or ingenuity could suggest, and embellished by all the art and skill of the confectioner with emblematical devices of every conceivable appropriate description, displayed an exuberance worthy of the Court of the modern Sardanapalus. In the front of the Regent's seat there was an artificial circular lake of water, with an enriched temple in the centre of it, from whence there was a meandering stream to the ends of the table, bordered with green banks. Three or four fantastic bridges were thrown over it, which gave the little stream a picturesque appearance. It contained a number of gold and silver fish. The surprising lustre thrown upon the whole by the brilliancy of the illumination seemed to realise all that fancy has feigned of the magnificent wonders of Oriental creation. The company, who continued to arrive from nine till half-past twelve, were ushered into the state-rooms, where they were received by the

illustrious host. The waving plumage, the elegant dresses, the sparkling diamonds, and still more the native beauty and grace of the ladies, the uniforms of the male portion of the guests, gave a brilliancy to this entertainment which was never surpassed in any European Court. The yeomen of the guard attended in different parts, a guard of honour was drawn up in front of Carlton House, and a squadron of the horse guards were on duty in Pall Mall.

The following statement will, we think, startle the maids of honour of our most gracious sovereign Victoria, when I tell them that, late in the last century, during the reign of George III., the maids of honour belonging to Queen Charlotte's household presented a petition to the Lord Steward for a compensation in lieu of supper, they being seldom at home. His Majesty, being made acquainted therewith, ordered an addition of seventy pounds per annum to their salaries. Placing these maidens partly upon board wages seems to me to be not a very courtly affair; to carry this principle out, an allowance ought to have been made when the young ladies breakfasted or dined out.

Select as the Court of George the Third was, it occasionally happened that unwelcome visitors found their way there, despite the precaution to keep them out. The anniversary of his Majesty's birthday, who entered into the thirty-eighth of his age, was celebrated with the usual rejoicings and splendour. During the *levée* Lord Stormont's St. Andrew's Cross, set round with diamonds and appended to his ribbon of the Order of the Thistle, was cut from it by some sharper, who made off with it undiscovered.

It was estimated at the value of several hundred pounds. The above is not the only instance of the police force being "at fault." It is true they had "a cold scent;" for, in those days, there were plenty of receivers of stolen goods, who, like Peachem in the 'Beggars' Opera,' stood in with the "gentlemen of the road" and the "Filch's."

To show how far impudence or "London Assurance" may be carried by one of the class known as the "Cool of the Evening," the following official order from his Majesty George the Third to the Marquis of Winchester, Groom of the Stole, will prove. It was communicated by the noble Marquis to the Lord of the Bedchamber:—

"The honour of knighthood having, in two recent instances, been surreptitiously obtained at the *levée*, his Majesty, for the purpose of effectually guarding against all such disgraceful practices in future, has been pleased to direct that henceforth no person shall be presented to his Majesty at the *levée* by the Lord in Waiting to receive the honour of knighthood, unless his Majesty's pleasure has been previously signified in writing to the Lord in Waiting by one of his Majesty's principal Secretaries of State."

As a set-off to the above, I find that, in 1831, William Ewart, Esq., M.P. for Liverpool, very nearly escaped being knighted. It appears that the worthy member attended the King's *levée* to present the Liverpool address, and, on kneeling down to present the address, his Majesty William the Fourth, seizing the royal sword, was about to confer the honour of knighthood on him under the impression that he was

Mayor of Liverpool. Mr. Ewart, fearing that his Majesty was going to inflict knighthood on him, exclaimed hastily, "Not me; don't knight me!" On which the King asked, "Why? Which is the Mayor of Liverpool?" And was informed that his worship was behind. The scene excited considerable amusement in the royal circle. The mayor and the bailiffs were then introduced by Lord Melbourne, and the King was pleased to confer on his worship, Thomas Brancker, Esq., the honour of knighthood.

Frances Thynne, Duchess of Somerset, thus describes in poetry country life among the aristocratic classes some hundred and forty years ago, after a ride, a walk, a visit to the

"Grot beside the spring,
To hear the feather'd warbler sing."

An hour devoted to Shakespeare, Gay, or Tasso, tracing

"Armidas bowers,
And view Rinaldo chain'd with flowers;
Often from thoughts sublime as these
I sink at once, and make a cheese."

A visit to the poultry yards, to the lake "to treat the swans with scraps of bread," to row or sail on the canal follows,—

"Till the bright evening star is seen,
And dewy spangles deck the green;
Then tolls the bell, and all unite
In pray'r that God would bless the night
From this (though I confess the change,
From pray'r to cards is somewhat strange)

To cards we go till ten has struck ;
 And then, however bad our luck,
 Our stomachs ne'er refuse to eat
 Eggs, cream, fresh butter, or calves' feet ;
 And cooling fruits, or savoury greens—
 'Sparagus, peas, or kidney beans.
 Our supper past, an hour we sit,
 And talk of history, Spain, or wit.
 But scandal far is banish'd hence,
 Nor dares intrude with false pretence
 Of pitying looks or holy rage
 Against the vices of the age ;
 We know we all were born to sin,
 And find enough to blame within."

One of the most brilliant *fêtes* given in London was that which took place at the Club in Bond Street, in 1802, in honour of the peace, the arrangements of which were under the direction of Monsieur Texier. The new room had a magical effect ; the entire windows of every room being cut down, formed so many entrances connecting the whole, arched with ornaments of flowers, from which hung gilt *corbeilles*, containing lights. About forty lustres illuminated the great room, which was furnished in panels, with a green and buff *treillage* paper ; each recess formed a greenhouse, filled with the choicest plants,—in some were trees of great size and beauty ; a grand orchestra was elevated, containing a very full band of musicians, a group of Indians performed the war dance, battle, and song. The language, costumes, and manners were admirably supported and preserved the whole evening. Generally speaking, the other characters were not numerous, but the dresses were all splendid, particularly those of the

ladies. Several gentlemen were in full dress, among them were Lords Abercorn, Paget, Westmoreland, and Grey. The ladies were unmasked, and a greater assemblage of beauty was seldom witnessed. The company consisted of about eight hundred, but not above five hundred could sit down to supper at once. There was every rarity the season could afford, and the choicest wines.

The Prince of Wales, who appeared in a Highland dress, had a room for his own party, beautifully decorated; the adjoining room was intended to represent a subterranean habitation for a group of banditti, who had performed some comic scenes of acting and singing for the amusement of his royal highness; but the press was so great to all the supper rooms, that part of the company took possession of the cave by storm, and soon converted it into a very modern, handsome eating-room, with well covered tables and cheerful faces. The disappointed banditti split into different parties, and no doubt got plunder of food and wine, sufficient to satisfy their cravings, in the course of the evening. They were all well dressed in character, particularly Lord Craven, the honourable Berkeley Craven, Messrs. T. Sheridan and the two Manners. Many beautiful women also belonged to this group. Irish Johnstone, of Covent Garden Theatre, was the cook of the banditti, and much amusement was derived from his Hibernian comicality. The foreign ministers were present, as were also the field officers on duty, several strangers of distinction, among them the celebrated Madame Recamier. Lords Hertford, Bessborough, and Ossulston,

were appointed directors by the Club, which consisted of between three and four hundred of the first nobility; and as a select entertainment, given by their own club-house to the circle of their friends, it was pronounced to be one of the most brilliant private *fêtes* ever given in this country. In our days the Orleans Club at Twickenham give some most delightful parties in their beautiful grounds, which are admirably suited for the purpose. Honoured, as this Club is, by the patronage of the Prince and Princess of Wales, Duke of Teck, etc., it is now established as one of the most fashionable institutions in England.

Garden parties in the days of the Prince of Wales, afterwards George the Fourth, were very different from what they now are, as will be seen by the following account, extracted from a fashionable chronicle of that period:—"Carlton House. The utmost festivity prevailed throughout this mansion of gaiety, and a succession of elegant recreations made it a scene of continual pleasure and entertainment. The rain of the preceding night did not in the least interrupt the morning *fête* prepared in the garden, as a camp of a new construction was placed along the front of the palace so contrived, that in case of showers, the company might have stepped from the apartments to the marquees without the slightest inconvenience. The camp was composed of a range of five large tents, covered on each side by four lesser ones, and a beautiful pavilion which formed an *ensemble* in two points of view, exceedingly picturesque in its effect. At a little distance under

the shade of some fine trees, an awning was spread some thirty feet high, eighty long, and sixty wide.

“About noon a company of upwards of six hundred persons of fashion were collected to partake of the *déjeuner*. The ball was opened about four in the afternoon by the Princess of Wales and the Duchess of Devonshire, on a level under the awning, the extent of which admitted of a numerous company standing up, and the dances continuing till past seven, most of the ladies and gentlemen had opportunities of partaking in the ball. Three bands were provided, among whom were the chief performers of the Guards. The clashing of the cymbals was acknowledged to produce a fine effect, and give great life to the other instruments.

“On the conclusion of the ball many of the company retired; a party, however, to the amount of nearly three hundred ladies and gentlemen remained to dine with his royal highness. A most magnificent table was spread in the ball-room, at which Lady Southampton presided; the ladies dined first according to the Parisian mode when large assemblies meet, and the gentlemen attended on them; the Prince himself was not an exception to this rule, but was foremost among the polite in waiting on his fair visitants. The dinner consisted, including its various courses, of two thousand dishes, the whole of which was supplied in a style truly princely and grand. The foreign ambassadors who were present spoke in the most animated terms of the hospitality and spirit of the English prince, and the order in which his *fête* was conducted. Some of the company took their depar-

ture after dinner, and others remained until the ball-room was cleared, when the dance was again resumed. The ball exhibited a scene of beauty and magnificence unparalleled. Lady Beauchamp's group, consisting of herself, her sisters, the Misses Ingrams, and the Misses Talbot were said to be the most exquisitely beautiful of any in the room. They were all five in Spanish dresses of white crape spangled with gold and ornamented with precious stones. They produced the finest effect in the dance."

I presume the above charming group must have changed their morning dress for this Spanish costume, as white crape, gold spangles, and diamonds could hardly suit a morning garden party. "The Prince, determining that the festival should be as complete as possible, despatched Colonel Lake to Ranelagh, to summon his chosen friends to a *petit souper*."

On the 6th of June, 1845, her Majesty gave a *bal costumé* at Buckingham Palace, illustrating the period of George II. The exact period chosen was the ten years from 1740 to 1750. The company numbered about 1200, comprising the Royal Family and royal visitors to this country, among them the Duke and Duchess of Nemours, the *corps diplomatique*, the principal foreigners in London, and the chief of the British aristocracy. The ladies' costumes were generally strictly adhered to. In some instances, the *outré* head-dresses were a trying ordeal, and the high shoe-heels were not as popular as they now are; still many sacrificed themselves to historical propriety. The powder made the complexion show more brilliant, while the hoop and stomachers of splendid brocades, or rich velvets, orna-

mented with lace and jewels, added much to the beauty of the wearers. Her Majesty wore a magnificent dress of the period, rich with point lace, diamonds, etc., and the ladies of the Court seemed to vie with their royal mistress in the elegance of their costumes. Prince Albert wore a suit of crimson velvet and gold, the coat-lining and waistcoat of white satin ; with the insignia of the Garter. The Duke of Wellington appeared in a field-marshal's uniform of the era, the Marquis of Londonderry as a cavalry officer of the time, the Duke of Rutland as a Knight of the Garter a century back. The Earl of Cardigan wore the uniform of the 11th Dragoons at the battle of Culloden, military officers wore the corresponding uniforms of the period selected for the *fête* ; those of the cavalry appearing in high military boots, with the crimson silk sword-belt fringed with gold ; those of infantry wearing the long white garters and peaked grenadier cap. Lord Morpeth was a very able representative of some ancestral Howard, and Lord Stanley looked as if he had stepped out of one of the frames in the ancient halls of Knowsley.

A story was told of Lord Lyndhurst who came in the Lord Chancellor's dress of this day, and when a remark was made upon the subject, replied, " Oh ! you know the Lord Chancellor never dies, he is always the same." The Queen and Prince Albert opened the ball with a polonaise, preceded by the great officers of State, and followed by the Duke and Duchess of Nemours, and other distinguished guests. The next dance was a more appropriate one, a minuet, headed by her Majesty and the Duke then Prince George of Cambridge, the

Duchess of Nemours, Prince Albert, and six other couples. Quadrilles, minuets, strathspeys, and country dances succeeded, until midnight when supper was announced. The ball terminated with "Sir Roger de Coverley," the Queen dancing with her illustrious consort.

Extravagant as are some of the *fêtes* given in our day, they are not to be compared to those of bygone times; for a ball given by Lord Courtenay towards the end of the last century cost six hundred guineas. He had among other rarities, a thousand peaches at a guinea each; a thousand pottles of cherries at five shillings each, a thousand pottles of strawberries at five shillings each, and every other article in the same proportion. The ball took place on the 5th of May, and the continent was not then as now—open for the exportation of foreign fruit.

CHAPTER VI.

MODERN AND BYGONE EDUCATION—MUSIC—NOVEL READING—
FASHIONABLE SLANG—ROYAL MARRIAGES—A GRAND CHRIS-
TENING—HOUSE OF COMMONS AS IT IS, AS IT WAS—SINGLE-
SPEECH HAMILTON.

"'Tis education forms the common mind ;
Just as the twig is bent, the tree's inclin'd."

POPE.

"The clouds may drop down titles and estates ;
Wealth may seek us, but wisdom must be sought."

YOUNG.

A CENTURY and a half ago the mode of education was for housewifery, now it is for accomplishments. The object in our days is to make women artists—to give them an excellence in drawing, music, painting, and dancing. One great evil of this is, that it does not last. If the whole of life was passed in singing and dancing, this might do ; but this is merely a provision for the little interval between what is termed "coming out" in the world, and settling down as a matron. No mother, no woman who has passed over the first few years of married life, sings, dances, draws, or plays upon the pianoforte as she was wont to do.

These are merely means for displaying the grace and vivacity of youth, which women must give up when other cares and duties surround them. The system of female education, as it now stands, aims only at embellishing a few years of life, which are in themselves so full of grace and happiness that they hardly want it; and then leaves the rest of existence a miserable prey to idle insignificance. The object, then, ought to be to give to children resources that will endure as long as existence endures—habits that time will ameliorate, not destroy—occupations that will render sickness tolerable, solitude agreeable, age venerable—their days dignified and useful.

A great deal is said in favour of the social nature of the fine arts. Music gives pleasure to others, drawing is an art the enjoyment of which does not centre in those who exercise it, but is diffused among the rest of the world. This is true, but there is nothing after all so social as a cultivated mind. I do not mean to speak slightly of the fine arts, or to depreciate their value, but I venture to assert that a woman who has a thirst after knowledge, whose mind is replete with ideas, and who possesses powers of conversation, will diffuse equal if not more pleasure than those who alone possess accomplishments even of the highest order. To combine the two ought to be the study of the fair sex, and happily such combination is to be met with every day. In order that I may not lay myself open to the charge of disparaging art, I frankly admit that music is sure to enlist the sympathies of everybody; but independently of its successful appeal in that direction, authors in all ages

have borne testimony to its value, in humanizing the mind. An ancient Latin poet, has thus expressed it :—

“ Didicisse fideliter artes.
Emollit mores, nec sinit esse foris.”

which if paraphrased means “ that a due proficiency in the (fine) arts forms an effective engine for the improvement of the moral character, and turns the mind away from grosser objects to those of a more refined nature.” There is an oft-quoted line to the same purpose : ”

“ Music hath charms to soothe the savage breast.”

and the language of Shakespeare is very forcible :—

“ Do you note a wild and wanton herd
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing, and neighing loud,
Which is the hot condition of their blood ;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turn'd to a modest gaze,
By the sweet power of music ; therefore the poet
Did feign that Orpheus drew trees, stones, and floods ;
Since naught so stockish, hard, and full of rage,
But music for the time doth change his nature.”

Again he writes :—

“ When griping grief the heart doth wound,
And doleful dumps the mind oppress,
Then music with her silver sound,
With speedy help doth lend redress.”

One more quotation from the above author :—

“ The man that hath no music in himself,
Nor is not moved with concord of sweets sounds,
Is fit for treasons, stratagems, and spoils ;
The motions of his spirit are dull as night,
And his affections dark as Erebus ;
Let no such man be trusted : ”

Luther tells us “ music is the art of the Prophets, the only art that can calm the agitation of the soul, it is one of the most magnificent and delightful presents God has given us ; ” and Hogg has expressed the same sentiment in verse :—

“ Of all the arts beneath the Heaven,
That man has found, or God has given,
None draws the soul so sweet away,
As music’s melting, mystic lay ;
Slight emblem of the bliss above,
It soothes the spirit all to love. ”

Bishop Beveridge, Bishop of St. Asaph, an eminent Oriental Scholar and Theologian, author of ‘ Private Thoughts on Religion,’ who flourished between the years 1638 and 1708, writes as follows :— “ That which I have found the best recreation both to my mind and body is music. It calls in my spirits, compresses my thoughts, delights my ear, recreates my mind, and so not only fits one for after business, but fits my heart at the present with pure and useful thoughts, so that when the music sounds the sweetliest in my ears, truth commonly flows the clearest into my mind, and hence it is that I find my soul is become more harmonious, by being accustomed

so much to harmony, and so averse to all manner of discord, that the least jarring sounds either in notes or words seem very hard and unpleasant to me." Milton, in describing the enravishment of music, says : "I was all ear and took in strains that might create a soul under the ribs of death." Beddoes, a distinguished physician and chemist, contemporary with Priestley, and in intimate friendship with Dr. Darwin, thus speaks of song :—

"Come then a song ; a winding gentle song
To lead me into sleep. . . Let it be low
As Zephyr telling secrets to his rose
And more of voice than of that other music,
That grows around the strings of quivering lutes,
But most of thought ; for with my mind I listen.
And when the leaves of sound are shed upon it,
If there's no seed, remembrance grows not there,
So life, so death ; a song and then a dream,
Begun before another dewdrop fall
From the soft hold of those disturbed flowers,
For sleep is fitting up my senses fast,
And from these words I sink."

Carlyle, in describing the influence of music thus writes :—"The meaning of song goes deep ; who is there that in logical words can express the effect music has on us, a kind of inarticulate unfathomable speech, which leads us to the edge of the infinite, and lets us for a moment gaze into that." He also calls songs, "Little dewdrops of Celestial melody !" Douglas Jerrold in speaking of a maiden's voice, says, "Her voice 'twould coax a nail out of Heart of Oak."

Perhaps few things have undergone greater changes

than the manners and habits of the fairer portion of the creation. At the early part of the present century young ladies were very different from what they now are. Under the strict surveillance of a rigid mother they were not permitted even to glance at a newspaper, read a novel, or to be seen at home or abroad without a chaperon. To drive in any public conveyance—hansom cabs were not then in existence—or even in a private vehicle, with a brother, would have been deemed highly improper; and as for enjoying any indoor or outdoor amusement, such as cards, billiards, archery, or skating on the ice, such a thing would have furnished scandal throughout the town. Sheridan, in the ‘*Rivals*,’ very happily satirizes the novel reading propensities of the sentimental girls of the day. The scene takes place at Mrs. Malaprop’s house, where Lydia Languish is discovered reading a book. Lucy, her maid, enters, when the following dialogue takes place:—

Lucy. Indeed! ma’am, I traversed half the town in search of it. I don’t believe there’s a circulating library in Bath I ha’nt been at.

Lydia. And could you not get the ‘*Reward of Constancy*’?

Lucy. No; indeed, ma’am.

Lydia. Nor the ‘*Fatal Connection*’?

Lucy. No; indeed, ma’am.

Lydia. Nor the ‘*Mistakes of the Heart*’?

Lucy. Ma’am, as ill-luck would have it, Mr. Ball said Miss Sukey Saunter had just fetched it away.

Lydia. Heigh ho! Did you inquire for the ‘*Deli-*

cate Distress'? or the 'Memoirs of Lady Woodford'?

Lucy. Yes; indeed, ma'am. I asked everywhere for it, and I might have brought it from Mr. Frederick's, but Lady Slattern Lounger, who had just sent it home, had so soiled and dog's-eared it, it wan't fit for a Christian to read.

Lydia. Heigh ho! Yes; I always know when Lady Slattern has been before me. She has a most observing thumb, and, I believe, cherishes her nails for the convenience of making marginal notes. Well, child, what have you brought me?

Lucy. Oh! here, ma'am [*taking books from under her cloak and from her pockets*]. This is the 'Gordian Knot,' and this 'Peregrine Pickle.' Here are the 'Tears of Sensibility' and 'Humphrey Clinker.' This is the 'Memoirs of a Lady of Quality,' written by herself; and here the second volume of the 'Sentimental Journey.'

Lydia. Heigh ho! What are those books by the glass?

Lucy. The great one is only the 'Whole Duty of Man,' where I press a few blonds.

[*Exit Lucy who, after a time, returns in a hurry.*]

Lucy. Oh! madam, here is Sir Anthony Absolute just come home with your aunt. They are both coming upstairs.

Lydia. Here, my dear Lucy, hide these books. Quick, quick! Fling 'Peregrine Pickle' under the toilet—throw 'Roderick Random' into the closet—thrust 'Lord Ainsworth' under the sofa—cram 'Ovid' behind the bolster—then put the 'Man of Feeling'

into your pocket. So, so. Now lay Mrs. Chapone in sight, and leave 'Fordyce's Sermons' on the table.

Lucy. Oh ! burn it, madam ; the hairdresser has torn away as far as ' Proper Pride.'

Lydia. Never mind, open at ' Sobriety.' Fling me ' Lord Chesterfield's Letters.' Now for them.

Mrs. Malaprop and Sir Anthony Absolute enter, and the denunciation of novels by the choleric Sir Anthony, and the remarks on education by the erudite Mrs. Malaprop, merit a place here.

Sir Anthony. In my way hither, Mrs. Malaprop, I observed your niece's maid coming forth from a circulating library ; she had a book in each hand ; they were half-bound volumes with marble covers. From that moment I guessed how full of duty I should see her mistress.

Mrs. Malaprop. They are vile places, indeed !

Sir Anthony. Madam, a circulating library in a town is an evergreen tree of diabolical knowledge, it blossoms through the year ; and depend upon it, Mrs. Malaprop, that they who are so fond of handling the leaves will long for the fruit at last.

Mrs. Malaprop. Fie, fie, Sir Anthony. You surely speak laconically.

Sir Anthony. Why, Mrs. Malaprop, in moderation now. What would you have a woman know ?

Mrs. Malaprop. Observe me, Sir Anthony, I would by no means wish a daughter of mine to be a progeny of learning. I don't think so much learning becomes a young woman ; for instance, I should never let her meddle with Greek, or Hebrew, or algebra, or simony,

or fluxions, or paradoxes, or such inflammatory branches of learning; neither would it be necessary for her to handle any of your mathematical, astronomical, diabolical instruments; but, Sir Anthony, I would send her, at nine years old to a boarding-school, in order to learn a little ingenuity and artifice. Then, sir, she should have a supercilious knowledge in accounts; and, as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries; but above all, Sir Anthony, she should be mistress of orthodoxy, that she might not mispell, and mispronounce words so shamefully as girls usually do; and likewise that she might reprehend the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know, and I don't think there is a superstitious article in it."

Now whether the charge brought against novels is true or false, I shall not stop to inquire, but most certain it is, that if a circulating library is "the evergreen tree of diabolical knowledge," the young ladies of the present day, who are so fond of "handling the leaves," cannot fail to "long for the fruit at last." Mrs. Malaprop's views as to the education of "young women" are in some degree the system of our time, for unquestionably they have a very "supercilious knowledge of accounts,"—not in the sense Mrs. Malaprop means it,—and in too many instances they "learn ingenuity and artifice." The works of Mrs. Chapone, Mrs. Barbauld, Miss Edgeworth, Miss Austin, have given way to love stories, and sensational novels, founded on *les Causes célèbres*, the

'Newgate Calendar,' and French romances. If a raid were now made upon some young lady's boudoir by a sedate mother, a pious aunt, a strict female cousin, 'Le Conseiller d'Etat' would be flung under the table, 'Le Vicomte de Launay' would be thrust under the sofa, 'Père Gigogne' would be crammed behind the cushion, 'Les Sept Péchés Capitaux' put into the pocket, while Young's 'Night Thoughts,' and 'Memoirs of a Quiet Life' would be left open to public gaze.

From novel reading I turn to the phraseology of the day, which certainly would have shocked our grand and great grandmothers, whose horror of anything "horsy" or approaching to "slang" was inconceivably great. The "bread-and-butter misses" (as Byron calls them) were early taught "never to speak except when spoken to," to check any advance of familiarity, to hold themselves upright in more senses than one, to avoid flirting as they would a pestilence, and not to waste their time on younger brothers, "Scorpions," as they were termed. Their education comprised French, geography, and history; their accomplishments, dancing, music, and singing. The dancing lessons included the minuet, the English country dance, and 'Sir Roger de Coverley;' the music, a selection of Welsh airs on the harp, a grand march or one of Haydn's symphonies on the piano-forte, and any young lady who could warble forth 'The Last Rose of Summer,' or 'Robin Adair,' was looked upon as a musical prodigy. In order to produce an erect carriage, dumb-bells and back-boards were brought into requisition, the back-board, by

whose aid, the person (pent up between two boards) was obliged to sit bolt upright was deemed indispensable. Young ladies of the present day (there are many honourable exceptions) think that "slang" is the essence of good breeding; whether they study 'Grose' or the 'Slang Dictionary,' or whether they pick it up from their "fast" male friends, I know not, but we do hear of a "muff," of "an awfully slow coach," of a "pal," "a regular brick," an "old cove," and "a trump;" fathers are called "governors,"—rather a misnomer in days when parental authority is slighted—"relieving officers" "daddies;" mammas are called "maters,"—whether to show a proficiency in Latin, deponent sayeth not; and many a young lady just out of her teens is *au fait* with all the cancons of the theatre; knows the *soubriquets* of all the *demi-monde* who drive about the Park in what are designated "loose boxes," and talks familiarly of minor actresses, coryphées, and ballet-girls, by their euphonious titles,—from Violet, Rose, Ida, Amy, Carlotta, Lisa, Lilian, Florence, Bella, Nina, Sylvia, down to plain "Jenny," "Nelly," "Lizzie," "Kate," "Susan," Sarah, and Bessie.

Then, the fashionable phraseology savours much of the 'Slang Dictionary.' Love-making is called "spooning," badinage "chaffing;" if a gay young fellow gets into trouble, he is said to be "up a tree," "done to a tinder;" if a married woman leaves her husband, "she has got into a mess," is the mild term adopted. A young lady will tell you "she was not born yesterday," and innocently inquires "whether you see any sand in her eye?" In former days, if

an old woman in humble life said, "Well, I'm sure!" she was looked upon as low-bred to the greatest degree; now, females who boast of blue blood in their veins, exclaim, "Did you ever? No, never!" "I wish you may get it." Men deemed vulgar by the female "upper ten" are denounced as cads, snobs; silly compliments are called "rot," a mild Havannah a "weed." This reminds me of a young lady who was asked to dance with a dashing officer, whose clothes were very redolent of tobacco, and on whose countenance was depicted the flush of brandy, not the bloom of youth; when it came to his turn, he approached the lady.

"I think I am No. 13 on your list," lisped the dandy. "Let me see."

On looking at it great was his surprise to find three B's opposite No. 13.

"Why, what's this?" he asked, "those are not my initials."

"Never mind," responded the fast young lady, "I didn't catch your name, so I booked you as the three B's—'Beer, brandy, and baccy.'"

A great change has taken place (whether "for better for worse" I will not stop to inquire), in the solemnization of matrimony. No young lady who belongs to the upper ten thousand is content without the ceremony is performed by a bishop, assisted by the rector, and some clerical friend. At an early hour the galleries and body of the church are crowded with visitors, in addition to the bridal party, all anxious to see the dresses of the bride and bridesmaids, and to listen to the music. The service is no

longer simple, but choral, and as the swelling sounds of the organ reverberate through the aisles, the clergyman, in most cases, appears in vestments unknown to our forefathers, and after the minister has declared the duties of man and wife, Mendelssohn's Wedding March is played and the favours distributed. Then follows the breakfast; previous to which the presents are displayed in the drawing-room, each article bearing the name of the donor. In former days the presents, occasionally ornamental, were generally useful, now they are of the most expensive kind, and are looked upon more as to their intrinsic value than as humble offerings of friendship or affection. The speeches have not undergone much change, and they are divided into two classes, the moral and sentimental, and the jocose. In the former, the feelings of parents in losing the object of their devoted love,—the truism, that good daughters make good wives, and the consolatory salve to a fond father and mother that in losing the company of their child, generally pronounced child, they have entrusted her to the care of an honourable man, with an allusion to marriages made in Heaven, generally form the topics of the sentimental orator. The jocose young gentleman, who proposes or returns thanks for the bridesmaids, when their health is drunk, perpetrates a wretched pun on the name of the bride or bridegroom, or indulges in some old Joe Miller joke inappropriately or (as he fancies) appropriately adapted to the occasion. As a matter of course he concludes with a suggestion to the assembled bachelors, that there are many beautiful bridesmaids present, who would be happy to appear in another character, trusting

upon such an occasion he may have the felicity of proposing their healths as brides. The happy couple then retire, exchange their dresses for travelling ones ; the carriage with a pair of Newman's white horses are at the door, and amidst a shower of shoes and rice, the newly-married pair start off for the train to convey them to Folkestone or elsewhere. The *Morning Post* of the following day gives a graphic description of the marriage, the dress of the bride and bridesmaids, the breakfast, the list of presents and the names of the donors. In announcing the marriage in the column devoted to marriages, births and deaths—"No cards" is often added. The wedding cake is not as formerly distributed to the relatives and friends of the newly married couple, in neat wooden boxes, but only sent to a chosen few.

While on the subject of marriages, I may mention that, thanks to my friend the late Earl of Erroll, then Lord Steward, I was present at the marriage of Queen Victoria in the Chapel Royal, St. James's Palace. Her Majesty was radiant with smiles, and Prince Albert looked "every inch a prince." His person was noble, his carriage dignified, and his beauty faultless. It has been my good fortune to have been present at the Tuileries, at many grand entertainments given by Louis XVIII. I have attended banquets at the Palace in the Hague, and at Brussels; I have witnessed balls, tournaments, and dinners at the Imperial Palace of Vienna; at Carlton House in the days of the Regency; at Buckingham Palace and Windsor Castle, but I never saw any

sight to equal that which took place at the Chapel Royal on the 10th February, 1840, when our gracious sovereign and the object of her devoted affection, Prince Albert of Saxe-Goburg Gotha, joined hand and heart in the true marriage of the soul. Some of my readers may take an interest in the royal wedding-cake, thus described in a fashionable chronicle of the day :—

“The cake consisted of the most exquisite compounds of all the rich things with which the most expensive cakes can be composed, mingled and mixed together into delightful harmony by the most elaborate science of the confectioner. This royal cake weighs nearly 300lb. weight. It is three yards in circumference, and about fourteen inches in depth or thickness. It is covered with sugar of the purest white; on the top is seen the figure of Britannia, in the act of blessing the illustrious bride and bridegroom, who are dressed somewhat incongruously in the costume of ancient Rome. These figures are not quite a foot in height; at the feet of his serene highness is the effigy of a dog, said to denote fidelity; and at the feet of the Queen is a pair of turtle doves, denoting the felicities of the marriage state. A cupid is writing, in a volume expanded on his knees, the date of the day of the marriage, and various other cupids are sporting and enjoying themselves, as such interesting little individuals generally do. These little figures are well modelled. On the top of the cake are numerous bouquets of white flowers, tied with true lover’s knots of white satin riband, intended for presents to the guests at the nuptial

breakfast. This elegant emblem of the felicities of marriage will be placed on the breakfast table of the Queen at Buckingham Palace at the *déjeuner*, which is to succeed the ceremonies in the Chapel Royal.

Far different as to ingredients was the royal cheese, which the farmers and yeomanry of the parish of West Pennard, near Glastonbury, in Somersetshire, about fifteen miles from Cheddar, presented to Her Majesty in 1841. It was from the united milk of seven hundred and thirty-seven cows, one meal's milking, as it is called, from every cow. This immense cheese weighed nearly eleven hundred weight; it was an octagon in shape, in height about twenty-two inches, and it measured across three feet one inch. The upper surface of the cheese was ornamented with the royal arms, deeply impressed and very well executed. The arms were surrounded with a wreath of oak leaves, acorns, and laurels; the rose, shamrock, and thistle were also embossed upon the surface.

I now turn to the "agony" column of the *Times* newspaper, which occasionally teems with curious advertisements, but they are not to be compared with many of bygone times. In the columns of the *Public Advertiser*, I find among others the following:—

"To err, is a blemish entailed upon mortality, and indiscretions seldom or never escape from censure; the more heavy, as the character is, the more remarkable; and doubled, nay trebled by the world, if the progress of that character is marked by success; then malice shoots against it all her stings, the snakes of envy are let loose; to the humane and generous heart, then, must the injured appeal, and certain

relief will be found in impartial honour. Miss Fisher is forced to sue to that jurisdiction to protect her from the baseness of little scribblers and scurvy malevolence ; she has been abused in public papers, exposed in print shops, and to wind up the whole, some wretches, mean, ignorant, and venal, would impose upon the public by daring to pretend to publish her memoirs. She hopes to prevent the success of their endeavours, by thus publicly declaring that nothing of that sort has the slightest foundation in truth.

(Signed) "C. FISHER."

Who this young lady was I know not ; but from the tone of her letter it would appear that she was a disappointed authoress.

The next is worthy of a place in the *Matrimonial News* :—

"A middle-aged maiden lady, with an independent fortune, has been determined by the cruel treatment of those who from their connections ought to have been her friends, to think of entering into the honourable state of matrimony. She is indifferent as to fortune, so she meets with a gentleman of good morals and family ; indeed she would rather wish to marry a person without any fortune, that the gentleman may have the higher obligations to her, and of consequence treat her with that tenderness and regard, reasonably to be expected from persons under such circumstances. Her reason for taking this method is, that it has been industriously given out by people interested (in order she supposes, to prevent proposals), that she had determined never to

marry. Letters, with proposals, will be received at the bar of the Smyrna Coffee House, directed for Z. Z.; a description of the gentleman's person, age and profession, is requested to be inserted; and how to direct if the proposals are approved of. The lady's conduct will bear the strictest scrutiny. No letters received unless post paid, to prevent impertinence."

Within a few days the following answer appeared:

"Whereas I had long despaired of meeting with a temptation to enter into the holy state of matrimony, till taking up the paper of last Friday, I read the agreeable advertisement of a lady, whose sentiments jump so entirely with mine. I am convinced we are cut out for each other, and therefore take this method of describing myself. I am a gentleman of an unexceptionable good family; losses and crosses have reduced my fortune to my wardrobe, a diamond ring, a gold watch, and an amber headed cane; but as you have generously said you don't even wish a fortune, I imagine this will be no hindrance. My person is far from disagreeable, my skin smooth and shining, my forehead high and polished, my eyes sharp, though small, my nose long and aquiline, my mouth wide, and what teeth I have perfectly sound; all this, with the addition of a flaxen full-bottomed wig, suitable to the age of between forty and fifty, with a good heart, and sweet disposition, and not one unruly particle, compose the man who will be willing, upon the slightest intimation to pay his devoirs to the lady. If she will direct her letter for S. U., to be left at St. James's Coffee House, the gentleman will wait on her wherever she pleases to appoint him."

As I have given a letter from one of the gentler sex, I must now lay before my readers one from a young gentleman, who commences his advertisement as follows :—

“Ladies: A young gentleman, aged 25, easy in fortune, happy in temper, of tolerable parts, not superficially polite but genteel address, some knowledge of the world, and little acquaintance with the fair, presumes to offer his services to one, not exceeding ten years older than himself, of good-nature and affable disposition, absolutely mistress of at least £1000; will find the utmost sincerity from one who would make it the ultimate end of his ambition to render the marriage state truly happy. Any lady who has spirit enough to break through the idle custom of the age, and not give trouble out of mere curiosity, inclined to answer this, may leave a line for X. O. at Grigg’s Coffee-house in York Street, Covent Garden, shall receive immediate answer, and be waited on in person, at any time and place she shall appoint. The most inviolable secrecy and honour will be punctually observed.”

Another will suffice :—

“A single gentleman in a very good way of business, and can make 200 per cent. advantage of it, and free from debts, about twenty-six years of age, and is what the flatterers call genteel, and rather handsome, of a cheerful disposition, and a very affable temper, not at all given to drinking, gaming, or any other vice that a lady can take umbrage at;

one who has been in most parts of England, and is very well acquainted with London, and no stranger to the fair sex, but entirely so to any one he would prefer for a wife. As he has not been so happy as to meet with a lady that suits his disposition, and free from the modern vices; one that is of the Church of England, and has no objection to going there on the sabbath, and to take some care for a future happiness; one that would think herself rather happier in her husband's company, than at public places; one that would more consult the interest of her family than the glass in a morning; to be neat in person and apparel; and as to the lady's person it will be more agreeable to have it what the world calls agreeable than a beauty, with any fortune not less than £500 at least at her disposal, except she has good interest, then less will be agreeable, any lady this may suit will be waited on by directing a line to G. C. at Peel's Coffee-house in Fleet Street."

With a view of checking clandestine marriages, the following advertisement appeared in the *Edinburgh Courant*:—

"We, Robert McNair and Jean Holmes, having taken into consideration the way and manner our daughter Jean acted in her marriage; that she took none of our advice, nor advised us before she married, for which reason we discharged her from our family, for more than twelve months; and being afraid that some or other of our family may also presume to marry without duly advising us thereof; we, taking the affair into our serious consideration, hereby discharge all and every one of our children from offering

to marry without our special advice and consent first had and obtained ; and if any of our children should propose or presume to offer marriage to any without, as aforesaid, our advice and consent, they in that case shall be banished from our family twelve months ; and if they should go so far as to marry without our advice and consent, in that case they are to be banished from the family seven years ; but whoever advises us of their intention to marry, and obtain our consent, shall not only remain children of the family, but also shall have a due proportion of our goods, gear, and estate, as we shall think convenient, and as the bargain requires ; and further, if any one of our children shall marry clandestinely, they, by so doing, shall lose all claim, all title, to our effects, goods, gear, or estate ; and we intimate this to all concerned, that none may pretend ignorance."

From marriage let me turn to christenings, and give an account of one of former days which was thus duly recorded :—

"On the evening of the 23rd of April, 1785, the daughter of the Earl of Salisbury was christened at his lordship's house in Arlington Street. Their Majesties, with the Princess Royal, were sponsors. Every preparation was made to celebrate the ceremony with the utmost splendour. The Princess Royal went first in her chair. The Queen next in her chair. The King last in his chair. Lady Salisbury sat up in her bed to receive them. The bed was of green damask, with flowers in festoons, and lined with orange-coloured silk. The counterpane was white satin. The Queen was dressed in dark

green, coloured with silver gauze, but ornamented with the greatest profusion of diamonds perhaps ever seen at one time. Her head was covered with diamonds, diamond stomacher, diamond sleeve bows, diamond bouquet, etc. The King was dressed in scarlet, most superbly embroidered with gold, diamond George, diamond hat buckle, etc. The Princess Royal was in light green, covered with silver gauze. The Archbishop of Canterbury performed the service. The Queen received the child from Lady Essex, and the Archbishop received it from the Queen, who named it Georgina, Charlotta, Augusta. Their Majesties staid about an hour and a half, during which time none of the company sat down. About ten o'clock their Majesties and the Princess Royal returned to the Queen's house.

"The present which his Majesty gave on this occasion, was a piece of plate of one hundred and twenty ounces weight, which is inscribed with the name of the child, the sponsors, etc."

Green seems to have been the favourite colour on the above occasion; the Queen, who really from her brilliant ornaments might fairly be called the Queen of Diamonds, appeared in dark green, the Princess Royal in light green, the bed itself was green lined with orange, rather suggestive of a melon bed. The worst part of the ceremony was that for an hour and a half the company were kept standing.

The House of Commons is very different at the present time from what it was in the days of Pitt and Fox. Members then voted with their party, which consisted of two sections—Whigs and Tories. There

were then no moderate Whigs—no advanced liberal Tories. The so-called representatives of the people supported men, not measures. A cave of Adullam was unknown. The speakers usually were the members of the Government, or their principal opponents. Now and then, a rising young member, who had been brought into parliament through the influence of a patron of a rotten borough, might be heard delivering his sentiments in a prepared speech; but, generally speaking, the debates were carried on by the leaders of each party and their thick-and-thin supporters. If a novice came out of the crowd, and delivered a really eloquent and practical speech, his future career was stamped, his political fortune was made, and a place under government awaited him the moment his party came into power. As an illustration of this, I refer to Single-Speech Hamilton.

Single-Speech Hamilton, according to his biographer, was born in London, of Scottish parentage, and was diligently instructed in learning and loyalty at Oxford. About the age of twenty-one, he appears to have indited various dull odes, which he forthwith printed in a handsome quarto pamphlet; but prudently abstained from publishing, from that proud and anxious fear of committing himself, which appears to have dictated all the action and all the inaction of his succeeding life. From college he came into the Society of Lincoln's Inn, where, it is said, he studied law for some years with great assiduity; but could not bring himself to venture on the practise of the profession, till the death of his father left him at liberty to pursue a less laborious occupation. He

was returned to parliament in 1754, and after sitting silent for something more than a year, at last delivered that single speech upon which his reputation has exclusively rested down to the present day. The speech, which, we are told, was "set and full of antithesis," was in favour of the ministry, and was speedily rewarded by a place at the Board of Trade, at which, and at the back of the Treasury bench, the eloquent gentleman was silent for five years more, when he was appointed secretary to Lord Halifax, on his nomination as Lord Lieutenant of Ireland, and took his departure for that country in 1761. Here he was under the necessity, on more than one occasion, of violating his prudential silence; but, that this might be accomplished with the least possible hazard, it appears that he was in the habit of writing out his orations, in a fair hand, in due time before the occasion of debate.

Upon his return to England, he was appointed Chancellor of the Exchequer of Ireland, which office he continued to hold till 1784, when, to accommodate the Government, he was so obliging as to resign it to Mr. Foster, upon receiving an equivalent compensation, the nature or amount of which is not explained. From the period of his return from Ireland in 1762 down to his death in 1796, nothing more seems to be known of his history than that he wrote a Treatise on Parliamentary Logic, and that he had constantly a seat in parliament, where he uniformly held his tongue, and voted, as it was generally said, with the party in power. In 1796 he died, rich and unmarried.

CHAPTER VII.

ELECTIONEERING—REJOICINGS AT BYGONE ELECTIONS—CHAIRING THE SUCCESSFUL CANDIDATES—MISUNDERSTANDING BETWEEN SIR FRANCIS BURDETT AND MR. PAULL—CHARLES JAMES FOX—CELEBRATION OF HIS TRIUMPH—CARLTON HOUSE—"TRUE BLUE AND MRS. CREWE"—VERSES ON MRS. CREWE—CURIOUS TRIAL AT CROYDON FOR RIBBONS SAID TO BE DELIVERED TO A CANDIDATE DURING A GENERAL ELECTION—REPARTEE—WHITBREAD AND AN ELECTOR—CURWEN'S DEFINITION OF A WHIG.

"A candidate is a most partikilar polite man, a noddin' here, and a bowin' there, and a shakin' hands all round. Nothin' improves a man's manners like an election. *The duncin' master's abroad then.* Nothin' gives the paces equal to that; it makes them as squirmy as an eel; they cross hands and back again, set to their partners, and right and left in great style, and slick it off at the eend with a rael, complete bow, and a smile for all the world as sweet as a cat makes at a pan of new milk; then they get as full of compliments as a dog is full of fleas, inquiren' how the old lady is at home, and the little boy that made such a wonderful smart answer, they never can forget it till next time."

SAM SLICK.

COMPARED to bygone days, electioneering of the present day is tame and insipid. When ribbons were allowed, when the popular candidates, on being returned to Parliament, were chaired through the town,

the bells ringing, the people huzzaing, the scene was truly lively. Occasionally a sort of Donnybrook Fair disturbance occurred, by the "blues" insulting the "yellows," or *vice versâ*. Then the fair sex could show their political feeling by appearing in the colours of the candidates whose views they entertained; then dinners were given to the voters, when fine old ale, fiery port, strong sherry, punch, gin-and-water, were freely served to the bibacious electors. Then were healths proposed, speeches made, in which the sentiments of the party were expressed. As an illustration, let me quote the following toasts and sentiments, which were given at an entertainment at Glasgow, on the 26th of January, 1811, to commemorate the anniversary of Mr. Fox's birthday. Upon the cloth being removed, the Chairman gave—

"The King."

"The glorious and immortal memory of Charles James Fox."

"The Prince of Wales."

"The Princess Charlotte of Wales, and may she ever bear in mind the principles of Mr. Fox inculcated by her father."

"May the regal duties and the regal powers never be disjointed."

"Magna Charta, and may the modern, like the ancient Barons support constitutional reform."

"The Crown, its just prerogatives; the people, their fair representation."

"Lord Holland, and may he ever support the principles of his illustrious relative, Charles James Fox."

"Earl Grey, and may Presbyterians soon be per-

mitted to defend the State without renouncing their Church."

"Catholic Emancipation."

"The Cortes, and the revival of liberty in Spain."

"Mr. Whitbread, and the abolition of sinecure places."

This evidently referred to the resolution moved by Mr. Whitbread in 1809, "That this House will, early in the next session of Parliament, take into its most serious consideration how far it may be expedient to provide some further limitation to the number of persons holding pensions, sinecures, and places of emolument under the Crown."

"May the influence of the Pitt system at home be commensurate to its success on the Continent."

"Lord Lauderdale, and a reform of our Indian system."

"Mr. Sheridan, and the publicity of legislative deliberation."

"The memory of Washington, and amity between the only two free nations of the world."

"Clerk of Eldin, and may British science ever guide British valour."

"Sir Samuel Romilly, and his practical test of a great statesman."

"The Bishop of Llandaff, the uniform friend of civil and religious liberty."

"The victims of Walcheren, and may their fate be forgiven in Heaven, but not forgotten on earth."

As a specimen of what took place at the chairing of members, I give an account of one that occurred after a Westminster election :—

“The 29th of June being the appointed day for chairing Sir Francis Burdett, or, as he was more popularly called, ‘England’s Glory and Westminster’s Pride,’ the procession commenced from Covent Garden at twelve o’clock, when a great number of electors were assembled; thence they proceeded to the house of Sir Francis, in Piccadilly, who ascended a car constructed for his reception precisely at three o’clock. The vehicle was intended as a representation of the ancient triumphal car, and not unclassically constructed. It was mounted on four wheels, superbly ornamented. On the more advanced part was the figure of Britannia, with a spear, crowned with the cap of liberty. In the centre was a faggot firmly bound, the emblem of union; and on the hinder part of the platform was a pedestal, on which was placed a Gothic chair for the hero of the day. He sat with his head uncovered, and his wounded limb, the result of his hostile meeting with Mr. Paull, rested on a purple cushion, while the other was sustained on a sort of imperial footstool, under which the monster Corruption was seen in an agonising attitude. On different parts of the car were depicted the arms of the City of Westminster, and also the insignia of the United Kingdom. Ornamented draperies, of crimson velvet and purple silk, were distributed in various parts, and banners, embroidered with gold, gave to the whole a splendid effect. This equipage was drawn by four milk-white horses, richly caparisoned, and decorated with purple ribbons. The procession was composed of a numerous body of the electors, who preceded the car, and Lady Burdett, Mr. Jones Burdett, Colonel

Bosville, and a number of the friends of the baronet, whose name was 'legion,' followed."

The origin of the duel between Sir Francis and Mr. Paull was as follows:—

Mr. Paull had advertised a meeting of his friends to dinner at the Crown and Anchor, Sir Francis Burdett in the chair. The meeting was accordingly collected; the party sat down to dinner, but the worthy baronet did not appear. He, however, forwarded, by his brother, Mr. Jones Burdett, the following letter, which was read to the meeting. It ran as follows:—

"To the Electors of Westminster, assembled at the Crown and Anchor Tavern. Gentlemen,—I am extremely distressed by the disagreeable necessity imposed on me to contradict thus publicly the implied import of the two advertisements by which you are called together this day. They were both inserted without any communication to me, and never should have been inserted if any means had been afforded me of preventing it. As soon as I knew of the first advertisement, I wrote the following letter to Mr. Paull:—'Dear Paull,—Your letter this morning occasioned me great surprise, and, to speak the truth, some displeasure. I must say, that to have my name published for meetings (like "Such a day is to be seen the great Katerfelto") without my previous consent, or any application to me, is a circumstance I should really, from any one else, regard as an insult. You were acquainted with my sentiments and determination not to do anything for my own election, and I should have thought must have been consequently

aware of the impossibility of my coming forward in anybody's else. I yielded to your desire that I should nominate you, although I should much rather avoid even that, but as I highly approve your conduct, I do not object to that one act, as a public testimony of such approbation, in case you think it (which I do not) of any importance, but to that single point I must confine myself, or be exposed to be reproached, and justly, with inconsistency and folly. Yours, notwithstanding, very sincerely, (signed) FRANCIS BURDETT.' The advertisement of this day is still more offensive to me, as it might, if not thus contradicted by me, lead many persons to suspect that I had a dissembled wish to be elected into Parliament, notwithstanding my public declarations to the contrary. I beg you, gentlemen, to accept this explanation from me, as an act of fairness towards you, while it is one of strict duty towards myself. With every wish for the happiness and prosperity of Westminster, I beg leave to subscribe myself, your much obliged and faithful humble servant,

(Signed) FRANCIS BURDETT."

In consequence of these letters, Mr. Paull published an advertisement in the morning papers affirming "that Sir Francis Burdett had consented to be present at the dinner at the Crown and Anchor," conceiving this statement to be necessary to his own justification. This was not all, as appears by the sequel, for, considering his character very injuriously reflected upon, Mr. Paull despatched a challenge to Sir Francis, which being immediately accepted, the parties met at Coombe Wood, near Wimbledon

Common. They discharged two pistols each; the second shot fired by Mr. Paull wounded his adversary in the thigh; the second pistol fired by Sir Francis wounded Mr. Paull in the leg. Thus a brace of senators were for a time put *hors de combat*.

I have given an account of the "chairing" of Sir Francis Burdett, and now turn to one equally brilliant politician, Charles James Fox, who, after his return for the City of Westminster, in 1784, was thus "chaired." The procession began in the following order:—

Two gentlemen to lead and conduct it.

Portcullis—Westminster arms.

Sixty firemen, with coats and badges.

Parish of St. George's flag.

Committee and inhabitants, with white wands and cockades.

Crest of His Royal Highness the Prince of Wales.

Old English music (marrow-bones and cleavers, two and two), with white waistcoats and cockades.

Saint Mary's flag.

Committee and inhabitants, with wands and cockades.

Horns and clarionets.

St. James's flag.

Committee and inhabitants, with wands and cockades.

St. Paul's and St. Martin's-le-Grand flag.

Committee and inhabitants, with wands and cockades.

Flag—Fox and Freedom.

St. Margaret's and St. John's flag.

Committee and inhabitants, with wands and cockades.

Horns and clarionets.

St. Clement Danes and St. Mary-le-Strand flags.

Committee and inhabitants.

Old English music.

St. Ann's flags.

Committee and inhabitants.

Band of music.

Gentlemen mounted, blue and buff, four-a-breast.

Trumpeters on horseback, two and two.

Select committee, with wands and Fox's brushes (in the original programme, Fox's tails!).

Grand band of music.

Sam House, with his trusty band of Englishmen,
Flagman of the people.

Select committee, splendidly mounted, composed of the first men of rank and fortune.

Mr. Fox,

In a simple and elegantly adorned chair, interwoven with laurel, myrtle, and flowers, with a relief of thirty-two men in white.

Electors mounted, about two hundred.

Trumpeters.

Mr. Fox's carriage.

Flag borne by a horseman, inscribed Sacred to
Female Patriotism.

Duke of Devonshire, coach and six.

Duke of Portland's coach and six.

Seventy-eight livery servants mounted, belonging to the above two noble families.

The procession moved round Covent Garden, and proceeded down Catherine Street into the Strand amidst the shouts of the populace. The windows, parapets, and even chimnies, were loaded with ap-

plauding multitudes, particularly of the fair sex. It then proceeded down by Charing Cross, through Parliament Street, round George Street, up King Street, and back again to Charing Cross, down Pall Mall, where the most heartfelt applause was given to the venerable old Lady Albemarle, and her beautiful grandchildren, the amiable Misses Keppel. Mrs. Sheridan and her fair friends also received the warm effusion of English gratitude. At Carlton House the procession entered at one gate, and walked round, paying their respect to the Prince of a free people. They proceeded up St. James's Street, into Piccadilly, down Berkeley Street, where, from the garden wall of Devonshire House, his Royal Highness the Prince of Wales appeared with the Duke of Devonshire, the Duchess of Portland, Lady Duncannon, and other of the nobility. The Prince conversed with some of the gentlemen for a considerable time. The cavalcade then paraded Berkeley Square and returned to Devonshire House, the gates of which were thrown open, and discovered upon the balustrades the heir apparent surrounded by the first Whig families in the kingdom. The procession entered the gates, when Mr. Fox addressed the numerous assembly, and requested that their conduct might be marked by order and regularity, and by that means prevent their enemies from throwing the least reproach upon them or their cause. The electors immediately departed, and the procession ended.

I cannot say that I consider the process of "chairing" a very agreeable one, for well do I recollect undergoing that well-meant compliment on

being returned twice for the borough of King's Lynn. Chairing was, in my case, a misnomer, for, although there was a splendidly decorated chair, it was expected that the member should stand upright to receive and return the greetings of the populace. The bearers of it, perhaps a little elated with strong beer, "wobbled" (I know no more expressive, though somewhat ungrammatical phrase) the elected of the people in a manner that compelled him to hold on pretty tight by the elbow of the chair, then the free and independent voters would seize him by the unoccupied hand, and in their warm-hearted enthusiasm nearly drag him from his triumphal car; the *largesse*, in small silver coin (limited to five pounds), was to be scattered among the people previous to the member descending from his dignified position, and then one or two of the bearers, unmindful of their precious charge, would rush to pick up the "siller," thus throwing the elected out of his "equilibrium," as I once heard an old woman call it. Last, not least, the bearers, the bell-ringers, the musicians, all put in a claim "to be remembered," while the fish-women asked for a tea party, with French cream, *Anglicè* brandy.

To return to Charles Fox; to celebrate his triumph, the Prince of Wales gave a grand *fête* at Carlton House, when all the rank, beauty, and talents of the Whig party were assembled on the lawn of his garden. The weather was most propitious, and outside the wall of Carlton House gardens, a splendid pageant was going on, as his Majesty on that morning proceeded in state down St. James's Park, in order to open the new parliament.

On the same night Mrs. Crewe gave a splendid entertainment at her mansion in Lower Grosvenor Street, in commemoration of the victory gained over ministers¹ in Covent Garden. Mrs. Crewe, the intimate friend of Charles James Fox, one of the most charming and accomplished women of her day, who, in conjunction with the beautiful Duchess of Devonshire (aptly compared to Anne Geneviève de Bourbon, Duchesse de Longueville, in the French annals), and Lady Duncannon, canvassed for the object of their political admiration; these ladies, having obtained the names of out-voters, drove to their respective dwellings, where the powers of their fascination were so great that few could resist their importunities. The Duchess, by her persuasive voice, could have whiled a bird off a bush. Whether the story is true or false, that her grace bribed one of the unwashed by a chaste salute, I know not, but there can be no doubt that common mechanics were conveyed to the hustings in her own coach, and in that of her equally enthusiastic sister.

On the occasion of Mrs. Crewe's party, the ladies as well as the men appeared in the liberal colours, blue and buff. The Prince of Wales was present in that dress, and after supper proposed a toast in the following words: "True blue and Mrs. Crewe," which was received with enthusiasm. The hostess then rose, and proposed another toast, expressive of her gratitude, and not less laconic: "True blue and all of you."

Charles Fox's verses on Mrs. Crewe merit a place here :—

" Where the loveliest expression to features is join'd
 By nature's most delicate pencil design'd ;
 Where blushes unbidden, and smiles without art,
 Speak the softness and feeling that dwells in the heart.
 Where in manners enchanting, no blemish we trace,
 But the soul keeps the promise we had from the face ;
 Sure philosophy, reason, and coldness must prove
 Defences unequal to shield us from love.
 Then tell me, mysterious enchanter, oh, tell !
 By what wonderful art, by what magic spell,
 My heart is so fenc'd that for once I am wise,
 And gaze without rapture on Amoret's eyes :
 That my wishes, which never were bounded before,
 Are here bounded by friendship, and ask for no more ?
 Is't reason ? No ; that my whole life will belye,
 For who so at variance as reason and I ?
 Is't ambition that fills up each chink of my heart,
 Nor allows any softer sensation a part ?
 Oh, no ! For in this all the world must agree,
 One folly was never sufficient for me.
 Is my mind on distress too intensely employ'd,
 Or by pleasure relax'd, by variety cloy'd ?
 For alike in this only, employment and pain,
 Both slacken the strings of those nerves which they strain.
 That I've felt each reverse that from fortune can flow,
 That I've tasted each bliss that the happiest know,
 Has still been the whimsical fate of my life,
 Where anguish and joy have been ever at strife.
 But tho' vers'd in th'extremes both of pleasure and pain,
 I am still but too ready to feel them again :
 If then for this once in my life I am free,
 And escape from a snare might catch wiser than me !
 'Tis that beauty alone but imperfectly charms,
 For tho' brightness may dazzle, 'tis kindness that warms.

As on suns in the winter with pleasure we gaze,
But feel not their warmth, tho' their splendour we praise !
So beauty our just admiration may claim,
But love, and love only, the heart can inflame."

Although I have found space for the above lines, I own I am no great admirer of Fox's poetry. His '*Vers de Société*' appear to me flat and insipid. I must in justice say that to write verses was the only thing which the great statesman ever attempted to do without doing it well. In that single instance he seems to have mistaken his talent.

As a champion in the cause of liberty, the name of Charles James Fox will remain an unperishable monument enshrined in the hearts of his countrymen. It was his lot to fight this battle for the greater part of his life; in the course of which, he never was seduced by the love of power, wealth, nor popularity to sacrifice the happiness of the many in the interests of the few.

Contested elections gave rise to many law suits, and I record a notable one :—

At the Croydon Assizes, 1775, a trial came on between Mr. Cawsey, haberdasher of Guildford, and Sir Joseph Mawbey, Bart., to recover the sum of £117. 6s. for ribbons said to be delivered by Mr. Cawsey during the late general election to Sir Joseph's voters.

Three young ladies were called on the side of the plaintiff, who swore they tied up the cockades, and believed that there were one thousand nine

hundred and ninety-six tied up the first day, and that a letter was accordingly sent the first evening of the election to Sir Joseph, acquainting him with the same.

The plaintiff called several other people who had ribbons of him, but as they could not prove that any orders were given by the worthy baronet, their evidence was of little effect. The plaintiff's witnesses likewise swore that three hundred and fifty cockades were delivered the second day, which made in the whole two thousand three hundred and forty-six, which, at one shilling each, amounted to the sum charged; they likewise swore, that after all the ribbons were used at Guildford the first night, they sent to Farnham and purchased all in that town, for which Mr. Cawsey paid five pounds twelve shillings and sixpence.

Mr. Sergeant Glynn, for the defendant, observed that, as Sir Joseph's voters did not amount in the whole to more than fourteen hundred, the greatest part of whom came from the Borough, Rotherhithe, Lambeth, etc., and all those provided with ribbons in London, it was impossible to believe that two thousand three hundred and forty-six ribbons could be distributed at Guildford, when Sir Joseph's voters in that town did not amount to more than thirty. He then showed that proposals had been made to Mr. Cawsey either to leave it to three indifferent tradesmen in the town of Guildford, voters against Sir Joseph, to pay him for as many ribbons as he had in two years, to be proved by his books, or to take thirty pounds,

which, valuing the ribands at nine pence each, would be more than in reason could be expected, and which sum he had paid into court; all which proposals were refused by Mr. Cawsey. That as to the idea of his having ribbons sufficient in his shop to make up one thousand nine hundred and ninety-six, it was preposterous, as the whole town of Farnham had not more than amounted to five pounds, twelve shillings, and sixpence.

The jury were out about half an hour, and brought in their verdict that £29 was fully sufficient!

Lord Mansfield therefore acquainted the Court, that as Sir Joseph had paid £30 into court, and a verdict given for only £29, the verdict of course was for the defendant, which saddled Mr. Cawsey with all the costs.

Repartees and smart sayings were often indulged in; some were jocular and harmless, others severe and sarcastic; among the numerous election repartees I select the following:—

One of the orators, before the hustings at Covent Garden, roared out to Mr. Whitbread, "If your porter were as strong as your *assurance*, it would do astonishingly well." "But," replied Mr. Whitbread, "if it were as strong as your *impudence*, I could not *live by it*."

Occasionally a flattering tribute was paid by a partisan to the party with which he was associated; to illustrate this, Curwen, in his address to the

electors of Carlisle, defined a Whig in these words :—

“He should entertain a constitutional jealousy of the executive government ; his eye should be steadily fixed upon ministers, and his ear turned to the people.”

CHAPTER VIII.

STATE OF THE COUNTRY IN 1759—A FOREIGN INVASION
THREATENED—MEETING OF THE COURT OF COMMON COUNCIL
ON A PROPOSITION OF GREAT CONSEQUENCE TO THE SERVICE
OF THE KING AND THE NATION—PATRIOTISM IN 1803—LET-
TERS OF THE PRINCE OF WALES TO THE RIGHT HONOURABLE
HENRY ADDINGTON, TO BE LAID BEFORE THE KING, URGING
HIS MAJESTY TO PLACE HIM IN A MORE OSTENSIBLE
SITUATION THAN COLONEL OF A REGIMENT—THE KING'S
REPLY.

"Soldiers in arms ! Defenders of our soil !
Who from destruction save us ; who from spoil
Protect the sons of peace, who traffic or who toil ;
Would I could duly praise you, that each deed
Your foes might honour, and your friends might read !"
CRABBE.

"Each soldier's name
Shall shine untarnish'd on the rolls of fame,
And stand th'example of each distant age,
And add new lustre to th'historic page."

DAVID HUMFREYS.

I COMMENCE my remarks on the army at a most
critical and exciting period of our history. On the
14th of August, 1759, a court of common council
was held at Guildhall, when the Lord Mayor ac-

quainted them, that he had called that court to deliberate on a proposition of great consequence to the service of their King and country, and hoped that the result would be such as should do honour to the City, by proving the sincerity of their professions to his Majesty. Whereupon, the court resolved and ordered, among other considerations, "that voluntary subscriptions should be received in the Chamber of London, to be appropriated as bounty money to such persons as shall enter into his Majesty's service, and that the city subscribe a thousand pounds for that purpose. As a further encouragement, every person so entering shall be entitled to the freedom of the City at the expiration of three years, or sooner if the war should end." The town clerk was ordered to wait upon the Right Honourable William Pitt with the above resolutions, and desire him to inform his Majesty of the same. Mr. Pitt, in reply to the Lord Mayor, stated that he was commanded by the King to thank the City of London for this fresh testimony of their zeal and affection for his royal person and government, and to express his Majesty's most entire satisfaction, in this signal proof of the unshaken resolution of the City of London to support a just and necessary war, undertaken in defence of the rights and honour of his crown, and for the security of the colonies, the trade and navigation of Great Britain.

Lord Ligonier, Mr. Pitt, Mr. Legge, the Lord Mayor, Alderman Beckford, and William Belcher, Esq. subscribed £100; the Clothworkers Company, £300; the Goldsmiths Company, £500; the Apothecaries,

£100 ; the Company of Stationers, 100 guineas ; the East India Company, £500 ; the Vintners, £100 ; the Ironmongers, £100 ; the Salters, £100 ; the Cordwainers, £100 ; the Grocers, 500 guineas, to carry the laudable resolutions into effect. After the above public subscription was opened above five hundred men enlisted at Guildhall. At Newcastle, a subscription was opened by the Mayor, the magistrates, and other gentlemen, from which fund they offered two guineas to every likely fellow, fit and willing to serve his Majesty in the regiment of Royal Volunteers recruiting there, or in the 66th regiment of the line quartered in the town and neighbourhood, who shall voluntarily enlist in either of the aforesaid corps, within six weeks.

The corporation of Berwick ordered three guineas to be given to every able-bodied landman (not enrolled in the militia), who in the course of six weeks enlisted into the Royal Volunteer Corps, or the regiment of foot quartered in that town, over and above all bounty money, so as the same exceeded not 100 guineas, and what shall exceed that sum was to be raised by public subscription.

The magistrates of Glasgow, Dundee, and several towns in Scotland, ordered bounties to persons who enlisted in his Majesty's service, and their excellent example was followed by many cities and towns throughout the United Kingdom.

The singular and extraordinary step that the City of London took, in order to reinforce his Majesty's armies, and to enable the government of that day to carry their designs into effect, in spite of all the efforts

of their open, and all the endeavours of their secret, enemies, must strike the present age with wonder, and appear a thing almost incredible. It was at once the highest proof of attachment, and the strongest evidence of confidence. There can be no doubt, considering the then state of affairs, the manner and extent of the assistance proved as effectual in its consequences, as in its nature it was unusual.

Again let me record that never was the patriotism of every subject of the United Kingdom, of all ranks, more clearly evinced than when on the 18th of May, 1803, after a feverish interval of exactly one year and sixteen days, by order of his Majesty a declaration of war on the part of Great Britain against France was laid before parliament. Every one felt that the independence and existence of the empire, the safety, the liberty, the life of every man was at stake, and that it was the bounden duty of Englishmen to forego all private considerations whatever, in order that they might be enabled to co-operate with the general power of government in the destruction of any force that might attempt to invade their fatherland. Throughout the breadth of the land appeals were made to all classes to come forward in defence of their King; to maintain the unspotted glory inherited from their ancestors, and that constitution which is at once the noblest monument and the firmest bulwark of civilization. It was left to British valour to fight for our empire, that empire which for ages past has been the strenuous supporter of religion; the assertor of its own, and the guardian of the liberties of mankind; the nurse of industry, the protector of the arts and

sciences; and to maintain it still the example and admiration of the world, or let it become an enslaved, degraded department of a foreign nation.

Animated by the same spirit which pervaded the nation at large, the heir to the throne seized the first opportunity of expressing his most anxious desire to undertake the responsibility of a military command, and addressed a letter to the Right Honourable Henry Addington, which he requested might be laid before his Majesty. In this letter his Royal Highness solicited a more ostensible situation than that in which he was at present placed, for situated as he was, as a mere colonel of a regiment (the 10th Hussars), the major-general commanding the brigade, of which such a regiment would form a part, would justly expect and receive the full credit of pre-arrangement and successful enterprise.

This topic was further urged by the Prince, in a letter to Mr. Addington, who, in reply, briefly alluded to similar representations, which, in obedience to the commands of his Royal Highness, had been laid before his Majesty. The Prince then desired his last note to be laid before the King, which was accordingly done. His Majesty referred, in Mr. Addington's answer, to the order he had before given Mr. Addington; with the addition:—"that the King's opinion being fixed, he desired that no further mention should be made to him upon the subject."

The following letter was then written by the Prince to the King:—

“ Sir,

“ A correspondence has taken place between Mr. Addington and myself on a subject which deeply involves my honour and character. The answer which I have received from that gentleman, and the communication which he has made to the House of Commons, leave me no hope but in an appeal to the justice of your Majesty. I make that appeal with confidence, because I feel that you are my natural advocate, and with the sanguine hope that the ears of an affectionate father may still be open to the supplications of a dutiful son.

“ I ask to be allowed to display the best energies of my character ; to shed the last drop of my blood in support of your Majesty’s person, crown, and dignity ; for this is not a war for empire, glory, or dominion, but for existence. In this contest, the lowest and humblest of your Majesty’s subjects have been called on ; it would, therefore, little become me, who am the first, and who stand at the very footstool of the throne, to remain a tame, an idle, and lifeless spectator of the mischiefs which threaten us, unconscious of the dangers which surround us, and indifferent to the consequences which may follow. Hanover is lost—England is menaced with invasion—Ireland is in rebellion—Europe is at the foot of France—at such a moment the Prince of Wales, yielding to none of your servants in zeal and devotion—to none of your subjects in duty—to none of your children in tenderness and affection—presumes to approach you, and again to repeat those offers which he has already made through your Majesty’s ministers. A feeling of honest ambition,

a sense of what I owe to myself and to my family, and, above all, the fear of sinking in the estimation of that gallant army which may be the support of your Majesty's crown, and my best hope hereafter,—command me to persevere and to assure your Majesty, with all humility and respect, that conscious of the justice of my claim, no human power can ever induce me to relinquish it.

“ Allow me to say, Sir, that I am bound to adopt this line of conduct by every motive dear to me as a man, and sacred to me as a prince. Ought I not to come forward in a moment of unexampled difficulty and danger? Ought I not to share in the glory of victory, when I have everything to lose by defeat? The highest places in your Majesty's service are filled by the younger branches of the royal family. To me alone no place is assigned. I am not thought worthy to be even the junior major-general of your army. If I could submit in silence to such indignities, I should, indeed, deserve such treatment, and prove, to the satisfaction of your enemies and my own, that I am entirely incapable of those exertions which my birth and the circumstances of the times peculiarly call for. Standing so near the throne, when I am debased, the cause of royalty is wounded. I cannot sink in public opinion without the participation of your Majesty in my degradation. Therefore every motive of private feeling and of public duty induce me to implore your Majesty to review your decision, and to place me in that situation which my birth, the duties of my station, the example of my

predecessors, and the expectations of the people of England, entitle me to claim.

“Should I be disappointed in the hope which I have formed, should this last appeal to the justice of my sovereign, and the affection of my father fail of success, I shall lament in silent submission his determination; but Europe, the world, and posterity must judge between us.

“I have done my duty; my conscience acquits me, my reason tells me that I was perfectly justified in the request which I have made, because no reasonable arguments have ever been adduced in answer to my pretensions. The precedents in our history are in my favour; but if they were not, the times in which we live, and especially the exigencies of the present moment, require us to become an example to our posterity.

“No other cause of refusal has or can be assigned except that it was the will of your Majesty. To that will and pleasure I bow with every degree of humility and resignation; but I can never cease to complain of the severity which has been exercised against me, and the injustice which I have suffered, till I cease to exist. I have the honour to subscribe myself,

With all possible devotion,

Your Majesty's most dutiful and
affectionate son and subject,

(Signed) “G. P.”

“Brighthelmstone, August 6th, 1803.”

On the following day his Majesty replied to the above:—

“ Windsor, 7th of August, 1803.

“ My dear Son,

“ Though I applaud your zeal and spirit of which, I trust, no one can suppose any of my family wanting, yet, considering the repeated declarations I have made of my determination on your former applications to the same purpose, I had flattered myself to have heard no further on the subject. Should the implacable enemy so far succeed as to land, you will have an opportunity of showing your zeal at the head of your regiment. It will be the duty of every man to stand forward on such an occasion; and I shall certainly think it mine to set an example in defence of everything that is dear to me and to my people. I ever remain, my dear son,

Your most affectionate father,

(Signed) “ G. R.”

On the 23rd of August the Prince addressed another letter to the King, to the following effect:—

“ Sir,

“ I have delayed thus long an answer to the letter which your Majesty did me the honour to write, from a wish to refer to a former correspondence which took place between us in the year 1788. Those letters were mislaid, and some days elapsed before I could discover them: they have since been found; allow me, then, sir, to recall to your recollection the expressions you were graciously pleased to use, and which I once before took the liberty of reminding you of, when I anticipated foreign service upon my first coming into the army. They were,

sir, that your Majesty did not then see the opportunity for it; but if anything was to arise at home, I ought to be 'first and foremost.' There cannot be a stronger expression in the English language, or one more consonant to the feelings which animate my heart. In this I agree most perfectly with your Majesty—'I ought to be the first and foremost.' It is the place which my birth assigns me, which Europe—which the English nation—expect me to fill, and which the former assurances of your Majesty might naturally have led me to hope I should occupy. After such a declaration, I could hardly expect to be told that my place was at the head of a regiment of dragoons.

"I understand from your Majesty that it is your intention, sir, in pursuance of that noble example which you have ever shown, to place yourself at the head of the people of England. My next brother, the Duke of York, commands the army; the younger branches of my family are either generals or lieutenant-generals, and I, who am the Prince of Wales, am to remain a colonel of dragoons. There is something so humiliating in the contrast, that those who are at a distance could either doubt the reality, or suppose that to be my fault which is only my misfortune. Who could imagine that I, who am the oldest colonel in the service, had asked for the rank of a general officer in the army of the King my father, and that it had been refused me?

"I am sorry, much more than sorry, to be obliged to break in upon your leisure, and to trespass thus a second time on the attention of your Majesty. But I

have, sir, an interest in my character more valuable to me than the throne, and dearer, far dearer to me than life. I am called upon by that interest to persevere, and I pledge myself never to desist till I receive that satisfaction which the justice of my claim leads me to expect.

“In these unhappy times, the world, sir, examines the conduct of princes with a jealous, a scrutinizing, a malignant eye. No man is more aware than I am of the existence of such a disposition, and no man is, therefore, more determined to place himself above all suspicion.

“In desiring to be placed in a forward situation, I have performed one duty to the people of England; I must now perform another, and humbly supplicate your Majesty to assign those reasons which have induced you to refuse a request which appears to me and to the world so reasonable and so rational.

“I must again repeat my concern that I am obliged to continue a correspondence which, I fear, is not so grateful to your Majesty as I could wish. I have examined my own heart, I am convinced of the justice of my cause—of the purity of my motives. Reason and honour forbid me to yield; when no reason is alleged, I am justified in the conclusion that none can be given.

“In this candid exposition of the feelings which have agitated and depressed my wounded mind, I hope no expression has escaped me which can be construed to mean the slightest disrespect to your Majesty. I most solemnly disavow any such intention: but the circumstances of the times—the

danger of invasion—the appeal which has been made to all your subjects, oblige me to recollect what I owe to my own honour and to my own character, and to state to your majesty, with plainness, truth, and candour, but with the submission of a subject, and the duty of an affectionate son, the injuries under which I labour, which it is in the power of your Majesty alone at one moment to redress. It is with the sentiments of the profoundest veneration and respect that I have the honour to subscribe myself,

Your Majesty's most dutiful and
most affectionate son and subject,
(Signed) "G. P."

Notwithstanding the above dutiful appeal to the King, "Farmer George" (as he was called) acted the part of the "cruel flinty-hearted parent," and kept to his stubborn resolution. A correspondence then passed between the Prince and the Commander-in-Chief, the Duke of York, with a similar result.

In reviewing the affair impartially, I conceive that the Prince was unfairly treated ; for, as his Majesty was pleased to say, "that should the enemy land, he should think it his duty to set an example in defence of the country ;" thus to expose the only life which, for the public welfare, ought not to have been hazarded, it seemed hard that the Prince of Wales alone, whose interest in the events yielded to none but the King, should have been disregarded, omitted, and his services rejected. So that, in fact, his Royal Highness had no post or station whatsoever in a contest on which the fate of the crown and kingdom might depend.

The Duke of York was a kind-hearted, agreeable member of society, and I often had the pleasure of meeting him at Goodwood during the race week and shooting-season. Despite the charges brought against him by the infamous Mrs. Clarke and Colonel Wardle, I believe that his Royal Highness (like his nephew the present Field Marshal Commanding-in-Chief), was most conscientious in all his dealings with officers of the army, attentive to his duties, and fully merited the title of the Soldier's Friend. So popular was the Duke of York, especially with the rising generation, many of whom were anxious to "seek reputation at the cannon's mouth," that when his Royal Highness attended, as he was wont to do, the annual Latin Westminster play, his reception as I can vouch for on several occasions was brilliant.

The annual Latin play got up by the Queen's scholars at Christmas is very different from what it was when I was a Westminster boy. In those days, to avoid the expense of ancient costume, the modern English dress was retained. The old men were decked out after the fashion of "Sir Oliver Surface" in the 'School for Scandal,' their sons appeared as Bond Street loungers, while the scheming servants looked like "My Lord Duke" and "Sir Harry" in 'High Life below Stairs.' The ladies, too, resembled May-day sweeps, not a trace of the Athenian fair ones being left. Thanks to the late Judge Talfourd, a reform has taken place both as regards scenery and dresses.

It is well known, especially to old Westminsters,

that the prologue and epilogue contain allusions to the politics and the passing follies of the time; and upon the first occasion that I was present, the prologue gave rise to some strong remarks in the then liberal newspaper of the day.

For many years the Duke of York had been a constant attendant, and was always welcomed with the soul-stirring air of "See the conquering Hero comes." To reward in a more signal manner this royal condescension, Dr. Cary, the head-master, took an opportunity of introducing the name of the illustrious patron in the prologue; and after expressing his thanks for the honour so repeatedly done to the school, and declaring that the Duke was one who delighted to advance everybody's interest, made the youthful actor say,

"Merito te amamus omnes. Tu porro tuâ
Virtute macte sedulo; et quam modo tibi,
Votis lubenter obsecuta publicis,
Fraterna pietas reddidit provinciam,
(Pudet meminisse quibus olim abreptam dolis)
Iterum tibi habeto: quam procures splendide,
Ita ut solebas; nam nihil tibi reliqui est,
Quod nunc in istâ efficere possis amplius,
Quam quod solebas, et quod est factum prius."

Translated, by one who has almost forgotten the Latin he learnt more than a half a century ago, it appears:—"We all love you deservedly, and entreat you to proceed as virtuously as you have begun. Again receive the office (we blush to remember how you were cheated out of it) which your brother's affection, in joyful compliance with the public wishes, has restored to you, and which you will conduct as

brilliantly as you have been accustomed to do ; for it is impossible that you can conduct it more brilliantly, or give it any efficiency which you have not bestowed on it already."

The notoriety of the recent scandal gave the ill-natured world an opportunity of insinuating that Dr. Cary was influenced by the hopes of preferment, in thus complimenting the object of it ; those who knew Dr. Cary, one of the best head-masters Westminster ever had, felt that the shafts levelled against him were as innoxious in their effect as they were unfounded.

CHAPTER IX.

CORPORAL PUNISHMENT IN THE ARMY—GENERAL ORDER—DEBATES
IN THE HOUSES OF LORDS AND COMMONS—TRAGIC EVENT
AT LISBON—ROMAN CATHOLIC SOLDIERS—DRESS OF THE
ARMY—A GENERAL OFFICER IN TROUBLE—COURT-MARTIAL
ON AN OFFICER OF HIGH RANK FOR STRIKING A PRIVATE
SOLDIER—HOMAGE PAID TO A FRENCH OFFICER—VOLUN-
TEERS—BANQUET GIVEN TO THEM.

“’Tis the soldiers’ life
To have their balmy slumbers wak’d with strife.”

SHAKESPEARE.

THAT there have been wonderful reforms in the British army, no one will for a moment dispute; and the condition of the soldier has of late years been considerably improved. Instead of being driven to the canteen, he can now enjoy rational amusement in the recreation and lecture rooms; and if anxious to take bodily exercise, the gymnasium, quoit, and cricket grounds are open to him—cruelty and torture no longer exist. When first I joined the army, a punishment called “picketing” was carried on in the cavalry. The man sentenced to receive this punishment was marched off to the Riding-school, where his right boot was taken off. His wrists were

then strapped together, and a small piece of wood about eight or ten inches in length, and perhaps an inch or so in diameter, was fixed firmly into the ground; upon the point of which the ball of the culprit's bootless foot rested, he being suspended by a rope to a raft, remaining there for half an hour or an hour, according to his sentence.

Corporal punishment, too, was inflicted to a frightful extent, as will be gathered from the following general order.

1807. GENERAL ORDER.

"It appearing to his Majesty that a punishment to the extent of 1000 lashes is a sufficient example for any breach of military duty, short of a capital offence, and even that number cannot be safely inflicted at any one period, his Majesty has been graciously pleased to express his opinion that no sentence for corporal punishment should exceed 1000 lashes."

In 1811, the following order, dated July 3rd, was issued from the Horse Guards by the Commander-in-Chief the Duke of York. "No Catholic soldier shall be subject to punishment for not attending divine service of the Church of England." Previous to this, it must be inferred that Roman Catholic soldiers were punished for not attending Protestant worship.

To show the horror the soldier had of corporal punishment, I give the following instance:—

A young grenadier, aged about twenty-seven, was shot at Plymouth for desertion. What is remarkable is that, being to receive five hundred lashes by the

sentence of a regimental court-martial, he chose to appeal to a general court-martial, which, instead of confirming his former sentence, inflicted that of death. The young man suffered with great fortitude, having done nothing, he said, to offend his Saviour.

The severity and disgrace of the punishment of flogging in the British army, had frequently been a subject of animadversion as well in parliament as from the press; and though government had shown itself very sore on the subject, and some writers had been prosecuted for the manner in which they had exposed this practice in their addresses to the public, yet an impression had been made which it was apparently thought unsafe to disregard. When, therefore, the Mutiny Bill was passing through the House of Commons on the 11th of March, 1811, Mr. Manners-Sutton proposed an amendment to give a power to courts-martial to inflict the punishment of imprisonment in the place of corporal punishment, when they should judge proper. The clause was adopted with general concurrence; and this acquisition to the interests of humanity may fairly be numbered among the benefits resulting from public discussion by means of the press, however reluctant those in power may be to listen to such a monitor.

In 1811, a material regulation was introduced into the Mutiny Bill. Previously it was, for certain offences, imperative upon courts-martial to inflict the punishment of flogging. By the new regulation, it is left to them to inflict the punishment of imprisonment instead of flogging, if they think proper. The punishment of flogging is not abolished, but it is

discretionary with courts-martial to sentence an offender to be flogged or imprisoned.

In the year 1833 Mr. Hume renewed his annual motion to abolish flogging in the army, and reminded Ministers that many of themselves and their adherents were bound, by previous votes, to support him. When he had submitted a similar proposition on the 25th March, it was seconded by the member for Nottingham (Sir R. Ferguson), and he now observed many gentlemen sitting on the ministerial benches who supported him upon that occasion. Amongst the forty-seven members who voted for the proposition were Lord Althorp, Mr. Baring, Mr. Denison, Lord Duncannon. Mr. Kennedy, Mr. Lamb, Mr. Lennard, Dr. Lushington, Colonel Maberley, Mr. Phillips, Sir M. W. Ridley, Lord Stanley, and Sir J. Wrottesley, and the tellers were Joseph Hume and John Cam Hobhouse. Of course, he expected all these gentlemen to vote with him upon the present occasion. In 1827, Mr. (afterwards Sir John) Hobhouse said, "He had attentively listened to what had fallen from the gallant officers in the army on the subject; but the only reason they gave for defending flogging, that he could discover, was that it ought to be continued because it had existed. He had heard an officer say, that in his regiment some of the men were brought out so frequently to be flogged, that they were known by the name of the flogging blocks, and this circumstance demonstrated that, so far from flogging making them better soldiers, or men, no good could be derived from it; and as no benefit resulted from the revolting custom, it ought to be abolished,

as being a national disgrace, and as placing our army, in its discipline and honour, second to that of France.' In conclusion, he hoped "that no session would be suffered to pass away without some effort being made to relieve the soldier from this abominable punishment. He entirely concurred in the sentiments expressed by the right honourable baronet, and hoped that the time had now arrived when the soldiers of the British army, whose leading principle should be honour, would no longer be treated like brutes. The punishment of slaves in the colonies was restricted to fifteen lashes, whilst the British soldier was usually subjected to three hundred, four hundred, or five hundred lashes. He could not believe that the soldier was so much worse than the slave, as to justify that disproportion of punishment."

Lord Althorp expressed his surprise that Mr. Hume should have read his name as one of a minority on this question. He did think that he had never voted on any one of the motions; he knew he had never voted against the question. He had thought, and he was sorry to say he still thought, that the weight of military authority was so great that it would not be prudent to take away this punishment entirely from the officer. He admitted that it was a punishment against which every one's best feelings must revolt; but he should feel that it was taking upon himself a responsibility which he should not be justified in taking, if he acted in opposition to the whole body of officers of the army, and gave a vote for taking away a punishment which they said was necessary. If the punishment was abolished at home and continued abroad, the experiment would be a dangerous one.

If any process should be suggested by which the punishment could be safely removed, he was ready to give it his consideration; but, under present circumstances, however painful it was to him to vote against the proposition, it would be quite inconsistent with his duty if he did not do his best to oppose it.

Sir R. Ferguson confessed that the motion placed him in a very unpleasant situation, he could not vote for it, and he would not vote against it. The usual arguments were brought forward on both sides, and the motion was lost by only eleven votes, there being a hundred and forty for it, and a hundred and fifty-one against it. Proud am I to say that I voted in the minority, being fully assured from the experience I had in the army that corporal punishment could be abolished without any detriment to the service. Moreover, I felt that the fear of so degrading a punishment prevented many a good man from entering the army, when he knew that it was inflicted for, comparatively speaking, trifling military offences. Since the above period corporal punishment has been abolished, and we have the authority of the Field Marshal, Commanding-in-Chief, that the British army was never in a more efficient state than it is at the present moment.

A still stronger opinion was expressed by the House, than that on the occasion of Mr. Hume's motion, in relation to the impressment of seamen. On the 15th of August, during the same session, Mr. Buckingham moved a resolution, "That the forcible impressment of seamen for his Majesty's navy is unjust, cruel, inefficient, and unnecessary; and that

it is the duty of the House to avail itself of the present period of profound peace to provide some means of manning the ships of his Majesty in time of war without a violation of the liberties of any class of his Majesty's subjects." Several members having expressed themselves favourable to the spirit, but not satisfied with the form, of the motion, as going, in present circumstances, too far, it was altered to the following:—"That it is the duty of this House to avail itself of the present period of profound peace, to institute an inquiry, in order to ascertain whether some mode may not be devised of manning ships in time of war without having recourse to the practice of impressment." This resolution the Ministry—a Liberal one—met by moving the previous question, which, however, they carried only by a majority of five, fifty-four having voted for Mr. Buckingham's resolution, and fifty-nine against it. One would suppose that, upon such an important question, the House would have been fuller, but grouse shooting and yachting had set in.

When the English Cabinet, in 1826, decided on equipping an armament to proceed to Portugal to assist in quelling the rebellion in that country, it was fitted out with a rapidity which could scarcely have been credited beforehand, and furnished an admirable example of the efficiency in which those departments of public service connected with national defence may be kept, ought to be kept, and, we believe, are at the present moment kept, even in the midst of peace. The 'Pyramus,' the first vessel that sailed from England with British troops, arrived at Lisbon on the

25th of December, just two days after his Majesty's message to Parliament, communicating to the House of Lords and Commons his full and entire confidence that they will afford to his Majesty their cordial concurrence and support in maintaining the faith of treaties, and in securing against foreign hostility the safety and independence of the kingdom of Portugal, the oldest ally of Great Britain.

An address, in answer to the King's message, was, on the following day, moved in both Houses, by Mr. Canning in the House of Commons; by Lord Bathurst, seconded by Lord Holland, in the House of Lords, and carried, despite an amendment proposed by Mr. Hume in the Commons, which only met with four supporters. The unanimity which prevailed in Parliament on this decisive measure was not more perfect than was the universal concurrence of sentiment regarding it which existed throughout the country. Never were a Government and its subjects in more complete unison. The activity of the public offices kept pace with the wishes of both; an armament, consisting of five thousand men, under the command of Sir William Clinton, was equipped, as I have already observed, in an almost incredibly short space of time; the ship, favoured by fair winds, which carried the first detachment of the British army, cast anchor in the Tagus on Christmas Day, in thirteen days from the evening upon which Mr. Canning pronounced his speech in the House of Commons.

In referring to the rebellion in Portugal, it is with a view not only of pointing out the efficiency of our military authorities in cases of emergency, but of re-

ording an anecdote to which I shall presently refer, and which was communicated to me by a friend, who formed part of the above expedition. Although it occurred in a foreign army, it produced a great effect upon our soldiers, a similar event having previously happened in one of our colonies.

During the session of 1846 a motion for the total and immediate abolition of military flogging was announced by Dr. Bowring; but, before it came on for discussion, an order was issued by the Commander-in-Chief, by which the amount of punishment to be inflicted, under the sentence of any court-martial, was limited to a maximum of fifty lashes. On the 7th of August, upon the order of the day for a committee of supply being read, Lord John Russell anticipated Dr. Bowring's motion by an explanation of what the Government had done in the matter. He said that, in explaining the decision to which the Commander-in-Chief, the Duke of Wellington, had come on the subject of military flogging, he disclaimed any wish to take to himself credit for the alterations which his Grace had made, or to shrink from the responsibility which must fall upon the Government for concurring in the limit placed by the Duke upon corporal punishment, which they and he declined at present to abolish. The Commander-in-Chief, having taken the subject into consideration, had given direction to all officers ordering courts-martial, that by no court-martial, either general, district, garrison, or regimental, should any greater punishment be inflicted than fifty lashes. His grace had also given special directions that every precaution should be taken to ascertain the health of

the offender sentenced to corporal punishment, and that every other circumstance, such as the heat or coldness of the weather, which might render the infliction of punishment dangerous to the offender, should also be taken into consideration. He knew that there were many who wished that capital punishment should at once be abolished. He should be glad to see the day when it could be abolished; but he thought that the maintenance of the discipline of the army was a paramount object; for a well-disciplined army was a benefit to its country, and a terror to its enemies; whereas an ill-disciplined army was a terror to its country, and a scorn to its enemies. He, therefore, thought that the Duke of Wellington was perfectly right in making the present reduction of punishment, without taking at present any ulterior measures for its abolition. There were only two modes by which the abolition of corporal punishment and the maintenance of military discipline could be effected. One was by devising other modes of punishment as effective, and as capable of maintaining that high state of discipline, of which the British was justly proud, as the present; and the other was, by changing the moral feeling of the soldier, so that other modes of punishment would be more effectual, and would produce a greater impression upon his mind than they did in his present state of discipline. Now to both these subjects had the Duke of Wellington and Lord Hill, as Commanders-in-Chief of the army, and Lord Howick, Mr. Macaulay, and Mr. Sidney Herbert, as Secretaries at War, paid the closest attention. Lord John Russell then gave a history in detail

of the measures which had been taken in consequence of the recommendations contained in the Report of the Commission which had inquired into this question in 1835. He then described the various measures which had been taken of late years to improve the soldiers' moral condition, by assigning rewards to them for good conduct; by promoting them to commissions, and giving them an outfit to meet the expenses of their new positions; by establishing libraries in their barracks; by providing regimental schools; by instituting a normal school for regimental schoolmasters; and by the formation of savings' banks in the army. His lordship concluded by saying, it was due to the reputation and to the sixty years' experience of the Duke of Wellington in the army, that the House should rest satisfied with the order which he had now given, and should grant to him its confidence as to the mode in which he was carrying on the discipline of the army.

Dr. Bowring had heard with pain the conclusion at which Lord John Russell had just arrived. He had hoped that the recent expression of public opinion would have led to the total and immediate abolition of corporal punishment in the army; but he now found that the lash was still to be left in the hand of the flogger, and that the application of it was to be justified on the tyrant's plea of necessity. He then harrowed the feelings of the House by quoting several cases of excessive torture inflicted by flogging, and concluded by calling on the House to agree to his resolution, that flogging in the army should now and for ever be abolished. The motion was seconded

by Mr. Henry Berkeley, and gave rise to a long discussion. It was supported by Mr. Bernal Osborne, Mr. W. Williams, Captain Layard, Mr. Wakley, Mr. Bright, and Mr. Hume; and opposed by Mr. Neville, Colonel Peel, Mr. Fox Maule, Mr. C. Buller, Colonel Reid, Mr. Goulburn, and Colonel Wood. After some discussion, the House divided, when there appeared,

For Dr. Bowring's resolution . . .	37
Against it	97

—

Majority against 60

A few nights afterwards, the same subject was brought under notice in the House of Lords, by the presentation of some petitions against flogging, when the Duke of Wellington took the opportunity of making the following statement, He said:—"It has long been the wish of all those connected with the command of the army, and particularly of the illustrious individual who was my predecessor in that command, that the punishment should be diminished in the greatest possible degree. It has been my invariable practice since I first had the honour of a command in the army, to make every endeavour to diminish the punishment, so as, if possible, to lead by degrees to its entire discontinuance. This, my Lords, has been the object of all my arrangements throughout the service, ever since I first commanded a regiment, now not less than fifty years ago. But really, my Lords, the fact is, that it is impossible to carry on the discipline of the British Army without some punishment of that description which the

individual shall feel." After stating that the experiment adopted in the East Indies had failed: the troops among whom the lash had been abolished having mutinied in a most disgraceful manner, the noble Duke continued, "My Lords, in consequence of the feeling of the Government, of the Parliament, and of the public, on this subject, I have taken upon myself to issue an order greatly to diminish the severity of the punishment; and I hope, with the arrangements made in future, and with an alteration in the law, it may still further be diminished, so as to lead to its final discontinuance. I must, however, beg your lordships to observe, that if we are to have an army, we must have it in a state of discipline—a state of subordination to command and of obedience to the State. This country does not like an army under any circumstances; but in no case would it bear any but the best troops that can be had. We must have the very best troops, in this country, and in every part of the world where we employ them. We require the best conduct and the most perfect subordination and order; for I assure your lordships, that our troops are now at this moment engaged, and are constantly engaged, in the daily performance of services which you could not require—nay, I will go further and say, which you could not have—from any other troops in the world. Small parties of soldiers, under the command of a subaltern, are constantly employed in guarding from three to four hundred convicts on a long voyage; no 'misfortune' has ever occurred. Where shipwrecks have taken place, the troops have conducted themselves in the most credit-

able and exemplary manner. It is necessary for me now to remark, I entreat your lordships to remark, that you cannot have an army if unfortunately it should lose its discipline and habits of subordination and good order; but your lordships may rely upon it that I will continue to do what I have always endeavoured to do, that is, to diminish the punishment as much as possible; and I hope I may live to see it abolished altogether."

In 1867 a resolution was moved by Mr. Otway in the following terms:—"That this House, reserving for future consideration, when requisite, the question of the exigencies of a state of war, is of opinion that it is unnecessary that the punishment of flogging should be awarded during the time of peace to soldiers of the army or corps of Royal Marines serving on shore." After a good deal of discussion, in which the Judge Advocate, Mr. Mowbray, Colonel Herbert, Sir Charles Russell, Sir John Pakington, General Peel opposed the resolution, which was supported by Major Anson, Captain Vivian, Captain Grosvenor, Mr. Whitbread, the resolution was carried by a majority of one—ayes 108, noes 107. This momentary triumph did not produce any substantial result; for it was intimated by Sir John Pakington, a few days afterwards, that the Government did not feel justified in regarding such a narrow majority as decisive of the question, and would therefore feel it their duty to insert in the Mutiny Bill the usual clause authorising the punishment. Some concession was, however, made by a modification of that clause, with a view to meet some of the objections to the

flogging system. The punishment was, therefore, proposed to be limited to two offences, viz., mutiny and insubordination accompanied with personal violence. The clause as so modified was carried, after considerable objection on the part of Mr. Otway, Captain Vivian, and other members, by 172 votes against 165.

In 1868, Mr. Otway, who had for several years persevered in the attempt to procure a decision of the House of Commons against flogging in the army, renewed his motion in the committee on the Mutiny Bill, proposing to insert words providing that no court-martial should have power to sentence any soldier to corporal punishment in time of peace. Sir John Pakington, in opposing the motion, observed that a great concession was made in the last session, when the power of inflicting corporal punishment was reduced to a large extent. Another reason against the motion was that a Royal Commission was then inquiring into the whole system of military punishments.

Sir Charles Russell spoke in opposition to the motion, observing that they were now getting a better class of men into the army ; but that it was necessary to retain the corporal punishment, in order to enforce discipline over the ruffians who belong to it.

On a division Mr. Otway's amendment was carried against the Government by 152 to 127.

When the Mutiny Bill came up to the House of Lords, his Royal Highness the Commander-in-Chief addressed to the House some remarks in reference to this amendment. His Royal Highness said, while by no means wishing to disturb the decision the House

of Commons had come to with reference to corporal punishment, still he could not help saying that the military authorities were now placed in a most awkward position; for they could not inflict corporal punishment, and no other means of correction had been substituted. In the civil law corporal punishment had lately been introduced in the case of the garotters with the best effect, and he thought that the deterrent effect which corporal punishment had in checking outrageous offences in the army was most salutary in its operation. He did hope, as corporal punishment was now abolished, the Royal Commission now sitting would give the authorities something in lieu of it to support the discipline of the army.

Some Peers, among whom were Earl Grey, the Marquis of Exeter, and Viscount Hardinge, expressed their regret that the House of Commons had adopted the decision against corporal punishment, without waiting for the report of the Royal Commission on military punishments then sitting. The bill was then passed.

I now return to the fatal event that occurred at Lisbon in the month of October, 1826.

A private soldier belonging to the 6th regiment of the line, and stationed in the barracks at Lisbon, was condemned to be shot for desertion, and for uttering various disloyal and seditious words, with intent to seduce others of his corps from their sworn allegiance. The prisoner, after receiving the last offices of religion, was brought forth, accompanied by two Catholic priests, and escorted by forty soldiers of his own regiment to the place of execu-

tion, which was on the Campo Grande, a short distance from the city. His coffin was carried before him, which tended considerably to heighten the solemnity of the scene. He kneeled and prayed frequently on the way, which in consequence, prolonged the time of going. About ten o'clock he arrived at the fatal spot. At eleven he was ordered to march round the troops to admonish them, the two priests dictating what he said to his comrades; after which he returned to his former place, where he fell a victim to an overacting on the part of the commanding officer. There were nine picked men ordered to form the firing party. He kneeled, and was desired by the officer to pull the cap over his face, which he did; and whilst the officer turned round (to take a reprieve from his pocket), the poor fellow dropped his handkerchief, which, being understood by the men as a signal to fire, they did so, and six bullets taking effect in different parts of the body, he fell a corpse. The officer had received his reprieve only that morning, privately; but in endeavouring to convey a salutary dread of the crime (which in the then existing state of affairs in Lisbon was considered necessary), and to heighten the terror of the scene, ere he produced the pardon, he overacted his part, and the poor fellow lost his life.

I have already referred to the general order which was issued from the Adjutant-General's Office, Dublin, January, 1811, and which ran as follows:—

“Reports having been circulated that Catholic soldiers have been prevented from attending Divine worship according to the tenets of their religion,

and obliged in certain instances to be present at that of the established church, the commanding officers of the several regiments, are to be attentive to the prevention of such practices, if they have in any instance existed in the troops under their command, as they are in violation of the orders contained in the circular letter of the 14th of May, 1806, and since repeated to the army; and the Catholic soldiers as well as those of other sects, are to be allowed in all cases, to attend the Divine worship of the Almighty, according to their several persuasions, when duty does not interfere, in the same manner, and under the same regulations, as those of the established church.

(Signed) "WILLIAM RAYMOND,
Deputy Adjutant General."

On the morning that the above general order reached Enniskillen, some privates and drivers of the artillery quartered there, continued to do duty with turned coats, for having attended according to law, the worship of their church. In the evening the scene was changed, and the order having been promulgated, the Catholic soldiers of the garrison were marched to the Roman Catholic chapel, accompanied by two officers of that religion.

In the year 1823, a great change took place in the dress of the army, as will be seen by the following General Order issued from the Horse Guards on the 18th of June. "His Majesty has been pleased to approve of the discontinuance of breeches, leggings, and shoes, as part of the clothing of the infantry

soldiers; and of blue grey cloth trousers, and half boots, being substituted.

“The non-commissioned officers, drummers, and privates of the infantry regiments, both at home and abroad, are at all times to be in possession of a pair of white linen trousers, to be worn on all occasions of dress parade, instead of a second pair of cloth trousers, with which they have hitherto been required to furnish themselves. The dark grey trousers, which were formerly supplied at the option of the colonels, are entirely abolished. The 60th and all rifle regiments will continue to wear green trousers, as at present established. Regiments in the West Indies will continue the use of blue serge.

“With the view of placing the regiments serving in the West Indies, whose serge trousers are inferior in value to the cloth trousers of the rest of the infantry, on an equal footing with them,—three pair of cotton socks for the sergeants, and two pair for the other ranks, will be furnished by the colonel; and in future form part of the soldiers’ annual equipment.

“It will be perceived that the above regulations are not intended to apply to the Highland Regiments, or the Royal Staff Corps, which will continue on their present footing. By command of his Royal Highness the Commander-in-Chief.

(Signed) “HENRY TORRENS,
Adjutant-General.”

I do not exactly know what the price of cotton socks were in those days; but it appears to me that neither the non-commissioned officer nor the

private, reaped much benefit by the exchange. The difference between the value of serge and cloth trousers must surely have amounted to a larger sum than that allowed for the socks.

When the Sailor King came to the throne in 1830, he changed the uniform of the Cavalry (the Royal Horse Guards (Blues) excepted) from blue to red. This lobster process was a great improvement, as any one who now sees the 16th Queen's Lancers will admit. They alone of Light Cavalry appear in scarlet, with blue facings. His Majesty also was pleased to command that the sergeants of regiments of Infantry should be armed in future with fusils instead of pikes; that the uniform of the officers of the regular forces should be laced in gold, except those of the Household troops, who were to continue to wear the present gold embroidery; that the mustachios of the cavalry (excepting in the Life Guards, the Royal Horse Guards, and the Hussars) should be abolished, and the hair of the non-commissioned officer and soldier, throughout the regular forces, cut close at the side, and at the back of the head, instead of being worn in that bushy and unbecoming fashion adopted by some regiments. "The four regiments of Hussars (7th, 10th, 15th, 18th) to be dressed perfectly alike. Their officers to have one dress only, and that of a less costly pattern, which will forthwith be prepared. The cap-lines and tassels worn on the caps of the Infantry to be abolished, and the feather of both officer and soldier to be shortened, so as not to show more than eight inches above the cap. The gorget to be abolished. The officers

and men of the Light Infantry, throughout the army, to wear a green tuft, instead of a feather. The band of Infantry regiments to be dressed in white clothing, with the regimental facing. The star upon the strap of the officers epaulette to be that of the order of the Bath, instead of that of the order of the Garter; with the exception of those regiments for which a national badge has been authorised. The King has been further pleased to command that the feather, which has been specially allotted to the general officers of the army, shall, on no account whatever, be worn by either staff or regimental officers, who are hereby enjoined to adhere strictly to the feathers prescribed for them by regulation. The King has been pleased to dispense with officers of the army appearing either at levées or drawing-rooms in shoes and buckles; they will accordingly appear upon those occasions in the trousers prescribed by regulation."

As an instance of the system (happily the exception to the rule) carried on by officers some hundred years ago, I give the following authenticated anecdote :—

"In the year 1769 a general officer was arrested in Piccadilly for two thousand pounds. He told the bailiff if he would go down with him to the tilt-yard, he should there find a friend who would, on his not giving bail, go with him to a sponging-house. When they came to the Horse Guards, the officer sent for a sergeant and a file of musqueteers to secure the bailiff on a pretence that he had been

insulted by him, which they did, while the prisoner escaped.

“Adjutant-General Harvey ordered the sergeant and his men close prisoners to the Savoy; and as this military effort to elude justice made some noise and was taken particular notice of, the general surrendered himself. The following day he was committed to gaol, to await his trial on this very serious charge..

“At the rising of the Court of Aldermen, Captain Cox, adjutant of the first regiment of Foot Guards, with another officer, attended by order of the commanding officer, and acquainted the high sheriffs in the council-chamber, that the sergeant and his party who took the sheriffs’ bailiff prisoner at the Tilt-yard, whereby General G—— (I forbear to give his name) effected his escape from a legal arrest, were confined, in order to receive due punishment for their offence.”

Again, in the year 1804, a court-martial was held on an officer of high rank for striking a private. His Majesty approved of the sentence (a very severe reprimand), and directed “that the judge-advocate’s letter should express the wish of his Majesty, that the Lieutenant-Colonel in his zeal for the service had conducted his command with more temper than in some instances he appears to have done,” as also, “that it should declare his Majesty’s high disapprobation of striking a soldier at any time, but more especially when under arms, although the blow, as in the case adduced in the evidence, be inflicted

without cruelty, and without any material hurt." I now turn to a more grateful theme.

British officers are ever ready to pay homage to the brave, and an instance occurred during the period that French prisoners of war were confined in our island, that reflected great credit upon the officer commanding the 2nd battalion of the 5th regiment of the line, a corps that now bears on its colours, "Wilhelmsthal," "Roleia," "Vimiera," "Corunna," "Busaco," "Ciudad Rodrigo," "Badajoz," "Salamanca," "Vittoria," "Nivelle," "Orthez," "Toulouse," "Peninsula," "Lucknow," and at the period I refer to had seen much service under Wellington. On marching through Andover, the colonel, hearing that a French officer, on parole, had died, volunteered to attend the funeral. The procession commenced with a select body of the military, accompanied by their band, playing the "Dead March in Saul," preceding the corpse, which was followed by the whole of the French officers on parole, as chief mourners, attended by the remaining part of the battalion, closing with their officers. A volley was fired over the grave of the departed, and the attention paid to the remains of one who had fought nobly for his country, was most gratefully felt by the French officers.

Before I conclude my remarks upon the army, let me give a trait of true kindness on the part of the King of Prussia on the death of Colonel Vantrosche.

"Potsdam, Jan. 21st, 1786.

"Madam,—

"The death of Colonel Vantroscke, your husband, commanding the regiment of old Waldeck, has affected me in a very particular manner. By his death, I am deprived of a brave and good officer; such was the reputation he enjoyed universally, and I know full well how to value the important services he has rendered me. The insignia of the order of merit which he received from me, and which you return with thanks to me for the favour I had conferred on him, will remain for you and your children everlasting tokens of the well-earned distinction which he received at my hands. But I shall not stop here; you may, on the contrary, rest assured that I certainly will neither forget the widow nor the children he has left behind. Let me know, without any reserve, the real state of your domestic concerns at the moment of his death, and the number and age of your children. Communicate this matter to me, as to one ever disposed to give you a proof of his benevolence.

"P.S. I have honoured your husband, as the model of an excellent officer; but since, alas! he is no more, I shall be to his children a father. I mean to do for them and his widow all that a parent could have done; let me have only the true state of your means, and I engage to do the needful for the satisfaction of the family."

In a subsequent letter the king writes:—

"I shall between this and next Trinity lay out

20,000 rix dollars in the purchase of an estate for your three children, the whole direction and management of which shall remain in your hands. You must apply to the ecclesiastical department, to see whether there be two vacancies in a convent within the county of Cleves, or the province of Westphalia, for your two young ladies; when marriageable, I shall take them away, and settle them in the world.

(Signed) "FREDERIC."

By the following account which we transcribe from an old newspaper, we find that the Volunteers in bygone days were more *fêted* than they are at the present time. When George III. was king, his Majesty, accompanied by the Queen and Princesses, attended a review at Lord Romney's seat, Moat Park, Maidstone.

The royal party stopped to breakfast at Earl Camden's at Riverhead, where they were joined by the Prince of Wales, Duke of Cumberland, and members of the nobility. The royal family reached the ground at twelve o'clock, on which above five thousand of the Volunteers of the county of Kent were drawn up under the command of their different officers, the whole under the command of his Royal Highness the Duke of York. Earl Camden gave the word of command to his own corps of cavalry, and Lord Romney to the infantry corps.

The regiments, after marching past, went through sundry evolutions in a manner highly satisfactory to his Majesty, who expressed the great pleasure he

experienced in viewing so fine a body of men. After the review, marquees were erected on the lawn for their Majesties and the nobility to dine, and tables in view of the royal tents were laid out for the Volunteers. The entertainment, to which six hundred and fifty persons sat down, consisted of every delicacy of the season. It was not till six o'clock that their majesties, the Prince and Princesses, and the royal Dukes took leave of their noble host on their return to Kew.

To give an idea of the dinner provided for the companies of Volunteers, there were :—

3 score lambs in quarters.

200 dishes of roast beef.

220 dishes of boiled beef.

220 joints of roast veal.

700 fowls.

220 meat pies.

300 hams.

300 tongues.

220 fruit pies.

Seven pipes of port wine were bottled off, and sixteen butts of ale, and as much small beer, was also placed in large vessels, to supply the company.

CHAPTER X.

DUELS—POLITICAL DUELS — CHARLES JAMES FOX AND MR. ADAM—EARL OF SHELBURNE AND WILLIAM FULLARTON, ESQ.—EARL OF LAUDERDALE AND GENERAL ARNOLD—BURDETT AND CANNING—JOHN GEORGE LAMTON AND THOMAS WENTWORTH BEAUMONT—WELLINGTON AND WINCHELSEA—LONDONDEBERRY AND GRATTAN—EARL OF LONSDALE AND CAPTAIN CUTHBERT—SANGUINARY DUELS—FRIZEL AND CLARK—HONOURABLE COSMO GORDON AND LIEUTENANT-COLONEL THOMAS—FATAL AND EXTRAORDINARY DUEL IN FRANCE—POLITICAL LIBEL.

“The point of honour has been deemed of use,
To teach good manners, and to curb abuse ;
Admit it true, the consequence is clear,
Our polish’d manners are a mask we wear,
And at the bottom barbarous still and rude,
We are restrained indeed, but not subdued.
The very remedy, however sure,
Springs from the mischief it intends to cure,
And savage in its principle appears,
Tried, as it should be, by the fruit it bears.
’Tis hard, indeed, if nothing will defend
Mankind from quarrels but their fatal end ;
That now and then a hero must decease,
That the surviving world may live in peace.
Perhaps at last, close scrutiny may show
The practice dastardly, and mean, and low ;

That men engage in it, compell'd by force
 And fear, not courage, is its proper source ;
 The fear of tyrant custom, and the fear
 Lest fops should censure us, and fools should sneer.
 At least to trample on our Maker's laws,
 And hazard life for any, or no cause,
 To rush into a fix'd eternal state,
 Out of the very flames of rage and hate,
 Or send another shivering to the bar
 With all the guilt of such unnatural war,
 Whatever use may urge or honour plead,
 On reason's verdict, is a madman's deed."

COWPER.

ALTHOUGH no one in a Christian country can sanction duelling, where two men, often under a mistaken sense of honour, stood at twelve paces to take away each other's life, unquestionably this appeal to arms had a salutary effect upon many reprobates who trampled down the usages of society, or who were guilty of impertinence or misconduct towards the gentler sex. Still, the evil, carried to the extent it was, fully justified its abolition.

Byron tells us,

"It has a strange quick jar upon the ear,
 That cocking of a pistol, when you know
 A moment more will bring the sight to bear,
 Upon your person, twelve paces off or so."

And there can be no doubt that, even to the bravest, the duello was a serious affair.

In my early days duelling was much in vogue, and so stringent were the laws of honour, that no one occupying the position of a gentleman could

refuse to give what was called "satisfaction" for a real or even supposed affront. An accidental collision in the streets, an unintentional clash in driving, an undesigned push in a crowded room, or a chance shove at a *levée*, were considered sufficient provocation for a challenge. A political remark or general comment often led to hostile meetings, and in too many instances to blood-shedding.

I could quote a number of trivial cases where cards were exchanged, and the parties met, with hair-trigger pistols at twelve paces—which, making allowance for the length of the two combatants' arms, brought them to about ten. One was for calling for a waltz at a public ball when a quadrille had been previously ordered; another serious affair was caused by a gentleman sitting down at a table in a coffee-house, which had been previously engaged by another, although the offender offered an apology, and at once vacated his seat.

The fatal duel between Colonel Montgomery and Captain Macnamara, originated in a quarrel about two dogs. In most cases, however, there was a lady in the question; and jealous rivals, suspicious husbands, had recourse to the duello. I once, unintentionally, gave mortal offence to a somewhat eccentric member of Parliament, for remarking in my place, in reply to some very wild hypothesis, fallacious expositions, and sophistical deductions, "that the honourable and gallant colonel ought not to make the House of Commons a foundling hospital for his illegitimate theories." Little was I aware, at the moment, that the remark, taken literally, not as I

meant it, figuratively, applied to the Don Giovanni propensities of the senator; however, the discretion of the challenger's friend prevented an appeal to arms.

I have digressed, and will now resume the subject of bygone affairs of honour.

Charles James Fox was, I consider, very unfairly drawn into a political duel. The right honourable gentleman having in debate animadverted with some degree of asperity on a particular species of argument frequently made use of by the friends of the Minister, viz., "That bad as the Ministry were, it was not certain that the nation would be at all bettered by taking their opponents," Mr. Adam, who had made use of that argument in the same debate, called on Mr. Fox a few days after for an explanation. The following letters passed on the above occasion :—

" St. Alban's Tavern,

" Saturday, 4 o'clock afternoon.

" Mr. Adam presents his compliments to Mr. Fox, and begs leave to represent to him, that upon considering again and again what had passed between them last night, it is impossible for him to have his character cleared to the public, without inserting the following paragraph in the newspapers :—

" ' We have authority to assure the public, that in a conversation that passed between Mr. Fox and Mr. Adam, in consequence of the debate in the House of Commons on Thursday last, Mr. Fox declared, that however much his speech may have

been misrepresented, he did not mean to throw any personal reflection upon Mr. Adam.'

"Major Humberston does me the honour of delivering this to you, and will bring your answer."

"Sir,—

"I am very sorry that it is utterly inconsistent with my ideas of propriety, to authorise the putting anything into the newspapers relative to a speech which in my opinion required no explanation. You, who heard the speech, must know that it did convey no personal reflection upon you, unless you felt yourself in the predicament upon which I animadverted. The account of my speech in the newspapers is certainly incorrect, and certainly unauthorised by me; and, therefore, with respect to that, I have nothing to say. Neither the conversation that passed at Brookes', nor this letter, are of a secret nature, and if you have any wish to relate the one, or to show the other, you are perfectly at liberty so to do.

"I am, etc.,

(Signed) "C. J. Fox."

"To — ADAM, Esq."

"Chesterfield Street.

Half-past 3, Sunday,

Nov. 28.

"Sir,—

"As you must be sensible that the speech printed in the newspapers reflects upon me personally,

and as it is from that only that the public can have their information, it is evident that unless that is contradicted by your authority in as public a manner as it was given, my character must be injured. Your refusal to do this, entitles me to presume that you approve of the manner in which that speech has been given to the public, and justifies me in demanding the only satisfaction that such an injury will admit of. Major Humberston is empowered to settle all particulars; and the sooner this affair is brought to a conclusion, the more agreeable to me.

“ I have the honour, etc.”

After the affair the seconds drew up the following statement :—

“In consequence of the above, the parties met, according to agreement, at eight o'clock in the morning. After the ground was measured, at the distance of fourteen paces, Mr. Adam desired Mr. Fox to fire, to which Mr. Fox replied, ‘Sir, I have no quarrel with you, do you fire.’ Mr. Adam then fired, and wounded Mr. Fox, which, we believe, was not at all perceived by Mr. Adam, as it was not distinctly seen by either of ourselves. Mr. Fox fired without effect; we then interfered, asking Mr. Adam if he was satisfied. Mr. Adam replied, “Will Mr. Fox declare he meant no personal attack upon my character?” Upon which Mr. Fox said this was no place for apologies, and desired him to go on. Mr. Adam fired his second pistol without effect; Mr. Fox fired his remaining pistol in the air, and then saying, as the affair was ended, he had no difficulty in

declaring he meant no more personal affront to Mr. Adam than he did to either of the other gentlemen present. Mr. Adam replied, 'Sir, you have behaved like a man of honour.' Mr. Fox then mentioned that he believed himself wounded, and upon his opening his waistcoat, it was found it was so, but to all appearance slightly. The parties then separated, and Mr. Fox's wound was, on examination, found not likely to produce any dangerous consequence.

(Signed) "RICHARD FITZPATRICK,
T. MACKENZIE HUMBERSTON."

On the 22nd of March, 1780, a duel was fought in Hyde Park, between the Earl of Shelburne and William Fullarton, Esq., member for Plympton, Devonshire. The cause of the above duel originated in some expressions used by Lord Shelburne concerning Colonel Fullarton in a parliamentary debate. The parties met at five o'clock in the morning, Lord Shelburne being attended by Lord Frederick Cavendish, as his second, and Mr. Fullarton by the Earl of Balcarras. The ground having been measured, each party took his stand at twelve paces. Mr. Fullarton fired first, but missed his adversary, who in return discharged his pistol but without effect; Mr. Fullarton then fired a second time, when the ball lodged in the upper part of Lord Shelburne's thigh.

Mr. Fullarton perceiving his lordship wounded, advanced towards him, telling him he had now an opportunity of explaining what he had said in the House of Lords. Lord Shelburne replied, he did not

come there to make any explanation, on which Lord Balcarras returned Mr. Fullarton to his ground, when Lord Shelburne fired his pistol into the air, saying Mr. Fullarton could not suppose that he should now mean to fire at him.

The seconds here interposing, put an end to the affair, and Lord Shelburne walked to Hyde Park Corner, where getting into a hackney coach, he was carried home; and Mr. Adair being sent for, extracted the ball.

To me, the above conduct of Lord Balcarras is inexplicable; his friend had the satisfaction (as I presume it must be called) of lodging a bullet in his adversary's thigh, and still allowed the affair to proceed. Nor do I quite see Lord Shelburne's motive in firing in the air, instead of returning the compliment of lodging a bullet in Mr. Fullarton's thigh. If his lordship felt himself in the wrong, he ought not to have fired at all, but having once, nay, twice done so, it seems strange that so late in the day he should have made *l'amende honorable*; however, "all's well that ends well," and happily the noble Earl was spared, to become one of the most leading men of his day.

The original cause of the quarrel was that Lord Shelburne in a debate which took place in the House of Peers, occasioned by the removal of the Marquis of Carmarthen from the lieutenancy of the East Riding of Yorkshire, and of the Earl of Pembroke from the lieutenancy of the county of Wilts, when referring to the state of the militia, thus expressed himself:—

“ A new regulation had lately been adopted called occasional rank, and there were extraordinary appointments to command, without any visible or imaginable circumstances of just qualification, and which could only originate in views injurious to the interests of national freedom. Among other instances, he stated the appointment of Mr. Fullarton to the command of a regiment. Many old officers, of approved merit and long service, were ready and zealous to pursue their profession, able and willing to raise any regiments, and solicitous to be employed at their head ; but such men were not employed. On the other hand, this young man, who knew nothing of military service, who had not a military idea, who was absolutely unknown to the army, and utterly ignorant of the common elements of the profession, was taken from the desk of an ambassador, appointed to raise a regiment, and placed at its head. When such a person, from being a *commis*, a clerk to an embassy at Paris, was at once made colonel and commander of a regiment, it was a monstrous abuse in the service. Mr. Fullarton had the superiority in command over Lord Harrington, a young nobleman of the most active and enterprising spirit, who had fought his way inch by inch to command, and whose great rank and family connections benefited in no other light but that of pointing out his services to the public. It was given out, he understood, that Mr. Fullarton’s was to be a buccaneering regiment ; he should be glad to know what that was ; he did not understand it ; but when regiments were so raised, when ministerial partialities were so exercised, to the annihilation of all

legitimate rank and constitutional succession, in so many instances, both in the militia and the army; he did not know whether such troops might not be intended rather to fight against the liberties of the country than the enemies of the State; to buccaneer the City of London as well as the coast of America."

The Earl of Pembroke, in defending himself, made some severe remarks on several promotions that had lately taken place, evidently referring to the case of Mr. Fullarton; and said, that he heartily despised the means which were made use of to obtain rank, contrary to the established rules of service. The Duke of Richmond, too, remarked that the whole order of things was reversed in the line of promotion, civil and military, particularly in the latter—all rank was trampled upon, all subordination was at an end; corruption and faction had pervaded every order of men, and every department of the State. Influence and patronage had swept away everything before them; and favour, and not merit or experience, was the sure road to preferment. He particularly censured the late promotion of Mr. Fullarton. He desired any one lord to lay his hand upon his heart, and fairly to declare whether he thought a man closeted at Paris, or thrust up behind a desk, could instantly, by intuition, step forward as a candidate for military command; or if he did, what kind of persons those must be, who could not only listen to, but give way to such ridiculous and absurd pretensions? A man of yester day, a clerk to the embassy at Paris, was, by a mere exertion of power, or ministerial caprice, put over the

heads of upwards of a thousand officers, many of them of long and tried service, of established merit in their profession, and bred up to the art of war from their earliest youth. Such promotions, so contrary to the rules of service, were sufficient to drive every man of honour and spirit from the service, to disseminate discontent throughout the whole army, and to deter many from entering it; for they found that they were not only liable to be robbed of their just rank, in the usual course of preferment, but to have persons put over their heads to command them, who, perhaps, hardly knew the right end of a firelock.

It appears then, from the above, that Lord Shelburne was not the only offender, and that Mr. Fullarton might with equal justice have called the Earl of Pembroke and the Duke of Richmond to account; for their language seemed to be as strong as that of the noble Earl who was made the scapegoat on this occasion.

A few months after the affair between Lord Shelburne and Mr. Fullarton took place, a Mr. Donovan was tried before Mr. Justice Gould and a special jury at the Kingston Assizes, for having killed Captain James Hanson in a duel. The jury, without retiring from the court, acquitted Mr. Donovan of murder, and found him guilty of manslaughter. The judge fined the prisoner ten pounds, which being paid in court, he was immediately discharged.

The above sentence was rather an encouragement to duelling, as any one, willing to pay ten pounds, might shoot an adversary with impunity.

Lord Macartney's duel with Major General Stuart

was an extraordinary affair. In the first fire his lordship was wounded, when the seconds stepped up to him and declared the matter must rest there. General Stuart said, "This is no satisfaction," and asked if Lord Macartney was not able to fire another pistol. His lordship replied, he would try with pleasure, and urged his second Colonel Fullarton to permit him to proceed. The seconds, however, declared it was impossible, and they could on no account allow it. General Stuart said, "Then I must defer it until another occasion," on which Lord Macartney answered, "If that is the case, we had better proceed now. I came here in consequence of a message from General Stuart, who called upon me to give him satisfaction in my private capacity for offence taken at my public conduct; and to evince that personal safety is no consideration with me, the General will proceed as he thinks fit." General Stuart replied, it was his lordship's personal conduct to him that he resented. The seconds, neither of whom had quitted their ground, then put a stop to all further conversation; and General Stuart again placed himself with his back against a tree. After the second fire the surgeons who attended were brought up by Colonel Fullarton, and paid every attention to the wounded man; the ball which was lodged in Lord Macartney's right shoulder was eventually extricated, and his lordship shortly afterwards recovered.

The singular circumstance of the General placing his back against a tree will be clearly accounted for by the following extract of Sir Eyre Coote's letter to

the Secretary of State, containing the particulars of the battle with Hyder Ali, in the Carnatic. "General Stuart had the misfortune to lose his leg, by a cannon shot, while bravely conducting the second line to the support of a post which I had occupied at the commencement of the engagement, and on which the enemy had kept up a very severe fire."

Under the above circumstances, especially as Lord Macartney distinctly stated on the field, as he probably would have done before hostilities commenced, that the General had taken offence at his public conduct, and that no personal feeling of enmity existed, we think these two brave men ought not to have met, especially as one had lost a limb in the service of his country. Moreover, to adopt a sporting phrase, it was two to one in favour of the General, inasmuch as he had two legs to fire at, and only one to receive back the shot. Joe Miller, or some jocose authority, tells us that upon an occasion when a very stout man had to meet a remarkably thin one in the duelling field, the latter said, "It is hardly fair that I should have so large a surface to fire at, and you so small a one; let me chalk my figure upon yours, and if I hit you beyond the mark, it must go for nothing. On nearly the same principle, one of Lord Macartney's legs should have been chalked out, or at least made bullet proof by chain armour, so as not to give one of the combatants an advantage over the other.

Another political quarrel took place in 1792, when Lord Lauderdale, attended by the Right Honourable C. J. Fox as his second, and General Arnold, with

Lord Hawke as his friend, had a meeting in a field near Kilburn Wells, to terminate a misunderstanding which it was found impossible to conciliate. Lord Lauderdale received the General's fire unhurt; when his lordship declining to return the shot, the seconds retired for about ten minutes, and the result was the affair terminated. The noble Earl on being desired to fire observed that he did not come there to fire at the General, nor could he retract the offensive expressions,—if General Arnold was not satisfied, he might fire until he was.

A few more instances will suffice. A duel was fought in July, 1792, in Hyde Park, between Mr. Frizell and Mr. Clark, both students of the law, in which the former lost his life. Mr. Montgomery was second to Mr. Frizell, and Mr. Evans to Mr. Clark. On the night previous to the meeting, these four gentlemen were in company at the Cecil Street Coffee-house, where the deceased lodged. They drank till one in the morning, when Mr. Frizell declaring he could drink no more, Mr. Clark said, with some warmth, it was using his friends very ill, but that it was not the first time he had behaved so; for that at Chatham he had quarrelled with all the officers, and particularly with his friend Lieutenant Hixon, of the 14th regiment, and that he had the character of a fighting man. Mr. Frizell replied, that he did not mean to give offence, but that, if any thing he had said could be so construed, he was ready to give Mr. Clark satisfaction, and then went to bed. Mr. Clark insisted that these words were a direct challenge, and appealed to the other gentlemen,

who declared that they did not consider them in that light. Mr. Clark, however, went up into Mr. Frizell's room, and insisted on his meeting him in five minutes. Mr. Frizell immediately dressed himself, and went downstairs, where he said before all the parties, that if Mr. Evans and Mr. Montgomery were of opinion that he had been guilty of any improper conduct, he would apologise for it to Mr. Clark; but that gentleman said he would accept of no apology, and insisted that he should meet him in Hyde Park, in an hour from that time, three o'clock. It was then settled that Mr. Evans and Mr. Montgomery should be the seconds; and after these gentlemen had in vain endeavoured to make up the difference, Mr. Clark, accompanied by Mr. Evans, went out for pistols. Mr. Clark procured a brace which he loaded; and observing that Mr. Frizell had not got pistols, gave him one of his. When they got on the ground, they stood at the distance of ten yards, and tossed up for the first fire, which was won by the challenger, whose ball penetrated his adversary's collar bone; he fell, and as he was falling, his pistol went off. Mr. Montgomery, not supposing him dead, ran for a coach to convey him to a surgeon's, but on his return, found that Mr. Frizell had expired. The coroner's inquest which sat on the body brought in their verdict wilful murder.

Wilful murder it unquestionably was. In the first place an ample apology was tendered and refused; secondly, in so-called affairs of honour, no one but the seconds ought to load the pistols, and lastly they ought to have fired together. Great blame

was, I think, attributable to the seconds for their conduct in the affair.

A letter addressed by Sir Francis Burdett to the Chairman of a dinner of parliamentary reformers, in 1821, gave offence to Mr. Canning, who sent his friend Lord William Bentinck to require from Sir Francis "a disavowal of the imputation which a passage in his speech appears to convey ; and should he be unable or unwilling to afford a satisfactory explanation upon this point, to demand the only other reparation which an injury of such a nature admits." With the utmost frankness and promptitude, Sir Francis, by letter addressed to Mr. Canning forwarded by Mr. Kinnaird to Lord William Bentinck, disclaimed any intention of personal offence. This was deemed perfectly satisfactory both by Mr. Canning and Lord William Bentinck, and the affair ended amicably. The following is the sentence in the honourable baronet's letter which gave rise to the correspondence :—"Gentlemen, that Mr. Canning—I mention him as the champion of the party—a part for the whole—should defend to the uttermost a system by the *hocus pocus* tricks of which he and his family get so much public money, can cause neither me nor any man surprise or anger :

" For 'tis their duty, all the learned think,
To espouse that cause by which they eat and drink."

In July, 1826, owing to some language which occurred on the hustings at Alnwick, a meeting took place at Farnborough between John George Lambton, Esq., and Thomas Wentworth Beaumont, Esq., when

after an exchange of shots, the affair terminated to the satisfaction of the seconds. General Grey acted as Mr. Lambton's second, Captain Plunkett as Mr. Beaumont's.

In consequence of the part which the late Duke of Wellington took as Minister in bringing in the Catholic Relief Bill, the late Earl of Winchelsea, who was on the other side, addressed a letter on the 14th of March, 1829, to the Secretary of the Committee for establishing the King's College, London, imputing, as his Grace considered, in no measured terms, disgraceful and criminal motives for his conduct in the part which he (Wellington) took in the establishment of the college, and calling upon the noble earl to make reparation by relieving himself of the pain of having thus insulted a man who had never injured or offended him. After a lengthened correspondence between Sir Henry Hardinge on the part of the Duke, and the Earl of Falmouth on the part of Lord Winchelsea, in which the latter stated that, "if by the word 'reparation' any withdrawal of his public letter, or expression of regret for its contents, be expected, he does not feel himself in a situation to comply with such expectation." Under the above circumstances, a challenge was sent by the Duke to the Earl of Winchelsea, and they met at the place appointed, and having taken their ground, Lord Winchelsea received his Grace's fire, and fired in the air. Throughout this affair Wellington's courage was as "keen, yet as polished as his sword," and Lord Winchelsea acted as a gallant and high-minded nobleman. Having given the Duke the usual satisfaction,

he had no hesitation in declaring, of his own accord, his regret at having unadvisedly published an opinion which the noble Duke states to have charged him with disgraceful and criminal motives in a certain transaction which took place nearly a year ago. Lord Winchelsea also declared that he would cause this expression of regret to be inserted in the *Standard* newspaper, as the same channel through which the letter in question was given to the public.

Another political duel came off in June, 1839, in consequence of some expressions which were made use of by Lord Londonderry in the House of Peers, in reference to a speech reported to have been made by Mr. H. Grattan, at a public meeting in Dublin. Mr. Grattan addressed a letter of inquiry to Lord Londonderry, to which the following answer was returned:—

“Holderness House, June 12, 1839.

“Lord Londonderry presents his compliments to Mr. H. Grattan. Lord Londonderry read in his place in the House of Lords an extract from the reports of the newspapers of a speech of Mr. O’Connell’s, stated to have been made at a public meeting in Dublin, to address the Queen, in which accusations were made against that party to which Lord Londonderry is proud to belong. The paragraph Lord Londonderry cited is as follows (Mr. Grattan will see this from the page in the *Morning Post* annexed):—‘Mr. Grattan had said that her Majesty’s life would not be safe if the Tories came into power and he (Mr. O’Connell) declared

solemnly he was convinced she would not live six months if the event took place.'

"Also, 'He knew the Tory party were capable of every human baseness and ferocity.'

"Lord Londonderry at once admits, if these sentiments are accurately reported, accusing the Tory party of an intention of murdering the Queen, he considers them as base and infamous. It was to such accusations Lord Londonderry's epithet applied."

In a second letter Mr. Grattan begged to say that he was not accountable for any opinion or expression in Mr. O'Connell's speeches, as he (Mr. Grattan) had not, in any speech of his, alluded in any way to Lord Londonderry; he requested that his lordship would distinctly say whether he intended that the words 'base' and 'infamous,' should apply to him.

Lord Londonderry, in his reply to this, and a following letter of Mr. Grattan's, contented himself with observing that, unwilling as he should be to affix upon any individual the responsibility of having uttered such sentiments as those reported in the public accounts of the meeting to which he alluded, he must adhere to the opinion he had already expressed, as applying to any individual who was prepared to avow such language. The epithets complained of were applied not to individuals, but to injurious accusations reported to have been publicly uttered against a political body; and since there was no disavowal on Mr. Grattan's part of the language

and sentiments reported to have been used, Lord Londonderry regretted he could not recede from the opinions he had already expressed.

This correspondence led to a meeting, which took place at Wimbledon Common. On the signal being given, Lord Londonderry received Mr. Grattan's fire, and then fired in the air. Mr. Bodkin, on the part of Mr. Grattan, then expressed himself perfectly satisfied, and the affair terminated.

In the Court of King's Bench, July, 1821, W. Floyer, Esq., convicted of certain libels against Sir Robert Peel, arising out of an election contest for the borough of Tamworth, was sentenced to be imprisoned for three months in the King's Bench Prison, fined £1000, and to find sureties for five years, himself in £2000, and two others in £1000 each.

In 1792, a riot took place in Mount Street, which became so serious that the troops were called out, the Riot Act read, and the mob at last dispersed. A troop of the Life Guards under the command of Captain Cuthbert remained there to prevent further mischief. The Earl of Lonsdale, in passing to his own house, was stopped in his carriage, and harsh words passed between him and the captain. Their friends tried in vain to settle it amicably. A meeting took place in a field near the Edgeware Road; the noble lord attended by Colonel Lowther, Captain Cuthbert by Captain Lees. It was agreed that they should fire together. Lord Lonsdale's shot pierced the waistcoat and passed through the frill of Captain Cuthbert's shirt, grazing his breast but not wounding him. The seconds then interfered and exerted them-

selves with great earnestness to accommodate the matter, but the principals were both obstinate in refusing to make any concession; and, after a conversation of near an hour, they took their ground and again fired, but without effect. The seconds then insisted that, as their quarrel had originated in a mutual misconception, and neither of them would make the first concession, they should advance towards each other, step by step, and both declare, in the same breath, that they were sorry for what had happened in Mount Street. This, after some further conversation, was agreed to, and thus the affair happily terminated without bloodshed.

The duel between Colonel the Honourable Cosmo Gordon and Lieutenant-Colonel Thomas was a most bloodthirsty affair. They met at the Ring, in Hyde Park, at an early hour, when it was agreed upon by their seconds that, after receiving their pistols, they should advance and fire when they pleased. On arriving within about eight yards of each other, they presented and drew their triggers nearly at the same time, when only the colonel's pistol went off. The lieutenant-colonel, having adjusted his pistol, fired at his adversary, who received a severe contusion on his thigh. Their second pistols were fired without effect, and their friends called to reload them; after which they again advanced to nearly the same distance and fired, when the lieutenant-colonel fell, having received a ball in his body. He received immediate assistance from a surgeon, who attended Colonel Gordon in case of need, and who extracted the ball on the field, which notwithstanding proved fatal.

Among bygone celebrated duels may be mentioned Mr. Chaworth killed by Lord Byron, Mr. Adam and Mr. Fox, Lord Shelburne and Colonel Fullarton, Robert Keon executed for the murder of G. R. Reynolds, the Duke of York and Colonel Lennox, Colonel Lennox and Theophilus Swift, Major Hobart and Mr. Curran, Sir George Ramsey shot by Captain McRae, Mr. Power shot by Captain Grumbleton, Captain Harvey Aston and Lieutenant Fitzgerald, Messrs. Kemble and Aiken, Duke of Norfolk and Lord Malden, Lord Valentia and Mr. Gauler, Lord Blaney and the Duke de Fitzjames, Lord Kingsborough and Colonel Fitzgerald, Mr. Tierney and Mr. Pitt, Sir J. Orde and Lord St. Vincent, Mr. Grattan and Mr. Corry, Sir Richard Musgrave and W. Todd Jones, Colonel Montgomery killed by Captain Macnamara, Sir Francis Burdett and Mr. Paull, Lord Castlereagh and Mr. Canning, Captain Cadogan and Lord Paget, Colonel Quentin and Colonel Palmer.

In September, 1843, a fatal and extraordinary duel took place in the Commune of Maisonfort (Seine et Oise). Two gentlemen, named Lenfaut and Meldant, having quarrelled over a game of billiards, drew lots who should first throw the red ball at his adversary's head. Chance favoured M. Meldant, who threw the ball with such force and correct aim at the forehead of his adversary as to kill him on the spot.

CHAPTER XI.

EXTRAORDINARY DUEL BETWEEN A LIEUTENANT OF THE NAVY
AND CAPTAIN IN THE ARMY—FATAL AFFAIRS—BARON
HOMPESCH AND MR. RICHARDSON—CAMPBELL AND BOYD—
TWO FRENCH PRISONERS—A LEGAL CASE—HEAVY FINE—
GOURLAY AND WESTALL—BOYISH AFFAIRS OF HONOUR—
EXTRAORDINARY VERDICTS—SINGULAR DUEL IN FRANCE—
MELANCHOLY AFFAIRS IN THE UNITED STATES—AARON
BURE AND GENERAL HAMILTON—DOCTORS SMITH AND
JEFFERIES—CILLEY AND GRAVES—ANDERSON AND JONES—
STRANGE AMERICAN VERDICT.

“ Ah me! what perils do environ
The man that meddles with cold iron ! ”

BUTLER.

“ Some fiery fop, with new commission vain,
Who sleeps on brambles till he kills his man ;
Some frolic drunkard, reeling from a feast,
Provokes a broil, and stabs him for a jest.”

DR. JOHNSON.

A most sanguinary duel took place in Hyde Park, February, 1803, between a lieutenant of the navy, and a captain in the army. Some dispute arose respecting the distance, which the friends of the lieutenant insisted should not exceed six paces,

while the seconds of the captain urged strongly the rashness of so decisive a distance, and insisted on its being extended; after much discussion the proposal of the naval officer was agreed to, and the parties fired at a given signal, the lieutenant receiving the shot of his adversary on the guard of his pistol, which tore away the third and fourth fingers of his right hand. The seconds then interfered, but to no purpose; the son of Neptune, apparently callous to pain, wrapped his handkerchief round his hand, and declared he had another which never failed him. As it was in vain to bring about a reconciliation the belligerents again took their ground, and the lieutenant receiving the pistol in his left hand, looked steadfastly at his adversary for some time, then cast his eyes to heaven, and said in a low voice "forgive me." The parties fired as before and both fell, the captain received the shot in his head, and instantly expired. The lieutenant received the ball in his left breast, and immediately inquired if his adversary's wound was mortal. Being answered in the affirmative, he thanked heaven he had lived thus long, requested a mourning ring on his finger might be given to his sister, and that she might be assured it was the happiest moment he ever knew. A minute afterwards he expired without a struggle.

In September, 1806, a duel was fought between Baron Hompesch and a Mr. Richardson of Colchester, in consequence of the Baron, who is near sighted, running against Mr. Richardson and two ladies in the street. On the exchange of the third pistol, Mr. Richardson was shot through the body.

At the Armagh Assizes in 1808, Alexander Campbell, brevet-major in the army, and a captain in the 21st regiment, stood indicted for the wilful murder of Alexander Boyd, a captain in the same regiment, by shooting him with a pistol bullet. The quarrel arose after a mess dinner given to General Kerr, who had in the morning inspected the regiment, when the major and the captain had an argument respecting a word of command, and it appeared by the evidence that Boyd's manner was so offensive that Campbell could not pass it over; a challenge ensued, they fought in the mess-room, when Boyd was mortally wounded.

According to the testimony of the dying man, he was hurried into the affair, for when asked if all was fair, he replied, "Oh! no Campbell. You know I wanted you to wait and have friends."

Major Campbell then said, "Good God! will you mention before these gentlemen, was not everything fair? did not you say you were ready?"

Captain Boyd answered, "Yes;" but, in a moment after, said, "Campbell, you are a bad man."

Major Campbell, asked Captain Boyd if he forgave him? he stretched out his hand and said, "I forgive you, I feel for you, and I am sure you do for me."

Evidence was produced to prove that Major Campbell had time to cool after the altercation took place; inasmuch as he went home, drank tea with his family before the affair took place. The learned judge charged the jury in a most able manner, who retired for half an hour and then brought in a

verdict, "Guilty of murder," but recommended him to mercy.

The above melancholy affair took place in June, 1807 ; Major Campbell immediately made his escape, and lived with his family under a fictitious name for several months at Chelsea ; but his mind became so uneasy that he at last determined to surrender himself to take his trial, be the result what it might. He was a first cousin of the Earl of Breadalbane, a man esteemed and beloved by all his friends. Major Campbell was executed on the 25th of August.

A duel took place at Killarney in August, 1817, the circumstances attending which are worthy of record. The principals were two young gentlemen residing in the neighbourhood, Messrs. Lawler and Dumas, the former attended by Mr. William Power of Cork, the latter by Mr. Edward Orpen of Kenmare. The affair terminated without personal injury to either party, but it was the means of placing some of the relatives of both in very peculiar circumstances. Baron Smith was, on the day the duel took place and had been for some preceding days, in Killarney. On his way to visit the lakes, he first heard of the intended *rencontre* ; and the house of Mr. Dumas, father to the young gentleman of that name, who was involved in the affair, lying in his way, the Baron called there, and laid his commands on Mr. Dumas, that he would take immediate measures to prevent the meeting, which was promised. At the same time the Baron despatched a note to Mr. Lawler, brother of the other principal in the intended duel, to the effect that he should immediately bind him over to

keep the peace under heavy penalties. This note, reached Mr. Lawler almost at the instant his brother was going out, and notwithstanding the high authority from which it proceeded, he declined, situate as the affair then was, to interfere. The parties met, and fired two shots each with the most determined coolness, when principally through the judicious interference of John O'Connell Esq., of Grenagh, and Lieutenant Meredith, of Dicksgrrove, late of the Royal Navy, an accommodation took place. On the return of the Baron to the hotel in the evening, he there learned, that notwithstanding his instructions to the persons already named, the duel had taken place ; immediately upon which, though it was then a late hour, he wrote letters to all the parties, ordering them to appear before him the next morning, with which mandate they of course complied. The interview being in the Baron's private chambers, nothing official as to what passed there was known, but report states that the principals and seconds were severely admonished for their conduct under the circumstances ; that one magistrate, Mr. Lawler, was fined one thousand pounds for the disregard of the judge's order, the Baron delaying till the next evening to express his determination with respect to Mr. Dumas, Senr., at whose conduct he testified extreme displeasure, as he had received his promise that the meeting should not take place.

At the Doncaster races, in September, 1824, Mr. Westall lost a bet of seventy guineas to Captain Gourlay, who also lost a bet at the same time to a friend of Mr. Westall. Captain Gourlay and Mr.

Westall met at the Bull Inn, Edinburgh, in the following October, recognising each other with apparent friendship; after some conversation the Captain reminded Mr. Westall of his bet, which that gentleman acknowledged, but added, that he was authorised by his friend to set off the bet which he had won from Captain Gourlay against that which he (Mr. Westall) had lost. An altercation ensuing, the captain applied the term of swindler to Mr. Westall, who in return called the captain a liar. On this the captain snatching up the poker, made a blow at Mr. Westall's head; the poker missed his head, but descending on his shoulder was snapped in two by the force of the blow, which for some minutes rendered him insensible. On recovering, Mr. Westall went into the coffee-room, where, after much warm language, a meeting was appointed. The parties met together at South Ferry, attended by their seconds and a surgeon. They all crossed in the boat, and proceeded to an eminence, where preliminaries being adjusted, the parties took their stations, and Captain Gourlay receiving Mr. Westall's ball, fell dead upon the spot.

Even boys were called upon to settle their quarrels with pistols, instead of fighting them out with the Briton's national weapons, the fist. In 1806 a duel was fought at Plymouth by Mr. Armstrong, a midshipman in the 'Prince of Wales,' and Mr. Long, midshipman of the 'Resistance,' which had sailed lately from that port leaving him behind. It terminated fatally to the latter, who was a youth of 18 years of age. The quarrel originated at a "Middy's hop" in Pembroke Street.

Perhaps the most extraordinary features of duelling were the verdicts given by the jury in the majority of cases. When Richard Wm. Lambrecht the principal and Frederick Cox and Henry Bigley the seconds, were indicted at the Kingston Assizes for the wilful murder of Oliver Clayton, Mr. Justice Bayley, in summing up, told the jury that if Mr. Clayton came by his death by a bullet from the pistol of Mr. Lambrecht, and that Lambrecht met him on the ground with the intention, if the difference could not be settled, of putting his life against Clayton's, and Mr. Clayton's against his, he was bound as a lawyer and a judge to tell them (the jury) that Lambrecht was guilty of the crime of wilful murder, and that they were bound to find him guilty of that crime under the present indictment, the same remarks applying equally forcible to the two seconds, who were aiding and abetting on that occasion. Before retiring, one of the jury said they wished to know whether they might return a verdict of guilty generally, or whether they must say guilty of murder. Mr. Justice Bayley told them, that if there had been any circumstances in the case to reduce the crime to manslaughter, he should have stated them for their consideration, but he had found none. The jury, after deliberating three hours and a half, returned a verdict of NOT GUILTY.

Another instance occurs to me when Captain Helsham was indicted at the Old Bailey for the murder of Lieutenant Crowther at Boulogne. The above-mentioned judge in summing up said, "With regard to the present case, it appeared beyond all

doubt, that it had arisen out of a duel; now he (Mr. Justice Bayley) was bound as a lawyer to tell the jury, that if parties went out to fight a duel, and death was the result of that meeting, the surviving parties in the transaction were equally guilty of the crime of murder, whether fair or foul means had been used." The jury, having remained out of Court for the space of about twenty minutes, returned with a verdict finding the prisoner NOT GUILTY.

A Dublin Jury in 1830, when Captain Smith and his second Captain Markham, of the 32nd regiment of foot, were tried, the former for killing Standish Stamer O'Grady, Esq., in a duel, and the latter for aiding and abetting in the same, found a verdict of Manslaughter. The sentence was, that they should be imprisoned in the gaol of Kilmainham for twelve months.

Enough has been said to prove my case, that few men, however harmless, at the commencement of this century, could be entirely free from the barbarous custom that then prevailed of being "paraded on the daisies" by practised duellists, who, taking advantage of their dexterity with a pistol, assassinated their victim!

The reader may start, if so, let me refer him to the lines of a popular dramatist:—"Assassinated? I repeat the word; for when a man of superior skill forces another, who is not his equal with the weapon, into a duel, he does not kill—he *murders him*."

I now turn to France and the United States where duelling is still carried on to a great extent, more especially in the former country, by members of the

fourth estate, who settle their political differences at the point of the small sword instead of the pointed pen.

Let me first refer to a duel which was fought, in 1813, between two of the French prisoners of war, on board the 'Samson' prison ship, lying in Gillingham Reach, when one of them was killed; not having any swords, they attached to the end of two sticks a pair of scissors each. The deceased received the mortal wound in the abdomen, and yet he continued to parry with his antagonist while his strength would permit. Afterwards an application was made to the surgeon of the ship who bound up the wound, but he survived but a short time. The affair took place below in the prison, unknown to the ship's company.

Previous to the above, two French officers, on parole at Reading, fought a duel, in a field not far from the New Inn on the Oxford Road, when one of them received a ball which passed through the back part of his neck. Unable to procure pistols, they agreed to decide the affair with a fowling-piece, at about fifty yards, by firing alternately, tossing up who was to have the first shot, which discharge was conclusive. Every attention was paid to the wounded man, who shortly recovered. It seems strange, that after the severe fighting the above had during the Peninsular war, they should again risk their lives for some hasty quarrel. Strange, however, as it is, it is perfectly true that on the slightest provocation an appeal to arms was made, and many brave fellows fell on a less glorious field than those of Salamanca.

and Vittoria, in both of which battles the two gallant officers above-mentioned had distinguished themselves greatly.

In 1826, a singular duel took place in France between the Marquis Livron and M. Du Trone. The whole affair had the appearance of an act of madmen, and resembled more a tournament than a modern duel. Du Trone, the young advocate, was habited in the costume of a Greek Chief; each was mounted on horseback, and had three seconds. The parties were armed with sabres, and, on the onset, Livron was dismounted by the concussion of the horses. Both were slightly wounded, and the seconds then thought proper to interfere. The affair took place in the forest of Senart, at 12 o'clock in the day, not less than a hundred and fifty spectators being present.

A melancholy affair of honour, which ended fatally, took place in America in the year 1804. The principals were the honourable Aaron Burr (Vice-President of the United States) and General A. Hamilton, who was appointed to succeed Mr. Livingstone, Ambassador at Paris; the origin of the dispute was from a pamphlet published by Doctor Cooper, in which the following passage appeared. "General Hamilton and Dr. Kent say, that they consider Colonel Burr as a dangerous man, and one unfit to be trusted with the reins of government." In another place Dr. Cooper says:—"General Hamilton has expressed of Mr. Burr opinions still more despicable." The latter passage excited the resentment of Colonel Burr, who sent his friend with a letter to General

Hamilton in which he demands, " a prompt and unqualified acknowledgment, or denial of the expression which could justify this inference on the part of Dr. Cooper." General Hamilton in his answer admits the first statement, the language of which, he contends, comes fairly within the bounds prescribed in cases of political animosity. He objects to Colonel Burr's demand, by considering it too indefinite or as calling on him to retrace every conversation which he had held, either publicly or confidentially in the course of fifteen year's opposition, and to contradict that which, very possibly, might have escaped his memory. If anything more definite should be proposed, he expresses his willingness to give Colonel Burr all due satisfaction. Colonel Burr, in his reply, insists upon a general retractation, and says, it is no matter to him whether his honour has been attacked loudly or in whispers. General Hamilton rejoins by calling for something more defined, and refuses either a general denial or general acknowledgment. The meeting was then demanded by the Colonel. Previous to the repairing to the ground the General drew up his will, and enclosed with it a paper containing his reflections on the meeting. He says :—

" On my expected interview with Colonel Burr, I think proper to make some remarks explanatory of my conduct, motives, and views. I was certainly desirous of avoiding this interview, for the most cogent reasons : 1. My religious and moral principles are strongly opposed to the practice of duelling ; and it would ever give me pain to be obliged to shed the blood of a fellow creature in a private combat

forbidden by the laws;—2. My wife and children are extremely dear to me, and my life is of the utmost importance to them, in various views;—3. I feel a sense of obligation towards my creditors, who, in case of accident to me, by the forced sale of my property, may be in some degree sufferers. I did not think myself at liberty, as a man of probity, lightly to expose them to this hazard;—4. I am conscious of no ill will to Colonel Burr, distinct from political opposition, which, as I trust, has proceeded from pure and upright motives. Lastly, I shall hazard much, and can possibly gain nothing, by the issue of the interview.”

It also appeared that General Hamilton had determined not to return Colonel Burr's first fire; but that on his receiving the shock of a mortal wound, his pistol went off involuntarily, and without being aimed at Colonel Burr. This statement being denied by the opposite party, search was made for the ball, which was found lodged in a cedar-tree, at the height of eleven feet and a half, fourteen paces from the place where General Hamilton stood and more than four feet out of the line of direction between the parties. When the General fell, Colonel Burr walked towards him, with apparent gestures of regret; but he did not speak to him, as he was hurried from the ground by his friends.

The funeral of the General was observed at New York with unusual respect and ceremony. All the public functionaries attended, the bells of the city were muffled and tolled during the day; the shops, at the instance of the common council, were shut,

all business suspended, and the principal inhabitants engaged to wear mourning for six weeks.

After the funeral service, Mr. Morris, the Governor of New York, on a stage erected in the portico of Trinity Church (having four of General Hamilton's sons, the eldest about sixteen, and the youngest about six years of age, with him), delivered, to an immense concourse in front, an extemporary funeral oration, expressive of the merits of the deceased, and of the loss which America had sustained in his death.

No death since that of Washington filled the Republic with such deep and universal regret.

The coroner's inquest held on the body of General Hamilton brought in a verdict of wilful murder against "Aaron Burr, Esq., Vice-President of the United States, and W. P. Van Ness, Esq., Attorney, and N. Pendleton, Esq., Counsellor, as accessories.

A most savage duel took place in the United States of America, in 1830, between Dr. Smith and Dr. Jeffries. The distance fixed upon was only eight paces at which the parties exchanged shots, at the first fire, without either of them receiving any injury. Some efforts were then made by their friends to bring about an accommodation, but unavailingly, as Dr. Jeffries the challenged declared that he would not leave the ground till he had lost his own life or taken that of his antagonist. Their pistols were handed to them a second time, and at this fire the right arm of Dr. Smith was broken, which stopped the proceedings for a few moments till he recovered from the exhaustion, when he declared, that as he was wounded, he was ready to die, and requested the seconds to

proceed. The pistols were then put into their hands a third time, Dr. Smith using his left hand. At this fire Dr. Jeffries was wounded in the thigh, and his loss of blood occasioned an exhaustion, which again delayed the conflict for a few moments. He recovered, and both desired to shorten the distance. They now stood up for the fourth time, covered with blood, and at a distance of six paces. They were to fire between the words one and five, and the shot proved fatal to both parties—they fell to the earth. Dr. Smith was dead when he dropped, the ball having penetrated his heart; Dr. Jeffries was shot through the breast and only survived four hours. When Dr. Jeffries saw that his antagonist had fallen, he asked if he was dead, and being assured that he was, he declared his own willingness to die. Before he expired, he said that he had been a schoolmate with Dr. Smith; and that they had been on terms of great intimacy and friendship for fifteen years; and he bore honourable testimony to his character as a man of science and a gentleman. A poor consolation to the relatives and friends of the murdered man.

Duelling in the United States appears to have been carried on in a more bloodthirsty manner than in this country, as the following among many instances will show.

In 1838 a fatal duel took place at Washington between two members of the House of Representatives, Mr. Cilley of Maine, and Mr. Graves of Kentucky. Cilley had spoken disrespectfully of Colonel Webb, editor of the *New York Courier and Inquirer*, whereupon, Webb sent him a challenge by

Mr. Graves. Cilley refused to fight such a "black-guard" as Webb, but accepted a challenge from Graves.

The following is an account of the arrangements for the meeting in a note of Mr. Cilley's second:—
"Mr. Cilley proposes to meet Mr. Graves at such place as may be agreed upon between us to-morrow at 12 A.M. The weapons to be used on the occasion shall be rifles, the parties placed side to side at eighty yards distance from each other, to hold the rifles at arms' length, downwards, the rifles to be cocked and triggers set, the words to be 'Gentlemen, are you ready?' After which, neither answering 'No,' the words shall be in regular succession, 'Fire—one, two, three, four.' Neither party shall fire before the word 'fire' nor after the word 'four.' The position of the parties at the ends of the line to be determined by lot. The second of the party losing the position shall have the giving of the word. The dress to be ordinary winter clothing, and subject to the examination of both parties. Each party may have on the ground, besides his second, a surgeon, and two other friends. The seconds, for the execution of their respective trusts, are allowed to have a pair of pistols each on the ground, but no other person shall have any weapon. The rifles to be loaded in the presence of the seconds. Should Mr. Graves not be able to procure a rifle by the time prescribed, time shall be allowed for that purpose."

Three shots were exchanged without harm; at the fourth Cilley was shot through the heart. Cilley's funeral was attended by six hundred persons, and

a hundred and twenty-five carriages. The seconds published a statement that the 'duel was "regulated by magnanimous principles and the laws of humanity." "Humanity" as Lady Teazle says of "Morality," had, I think, "better be left out of the question."

A specimen of an American verdict may not here be out of place. The Speaker of the Arkansas House of Assembly, having in 1838 killed a member with a bowie knife on the floor of the House, while in session, was brought to trial for the offence. The following was the verdict returned: "In the case of John Wilson, for the murder of J. J. Anothony, the jury find 'Not guilty of murder, but excusable homicide.'" I do not vouch for the truth of the above, but it appeared in print and was not contradicted.

The following account of an "affair of honour" and which gives no very flattering picture of Transatlantic civilization, took place at Brownville.

For some time a slight misunderstanding had existed between Mr. Henry W. Anderson, of Bolivar, and Mr. Richard M. Jones, merchant of Brownville. On arriving at Brownville, according to custom Anderson placed his name on the hotel register. Shortly afterwards he discovered a remark immediately under his name, impugning his character, and bearing the signature of R. H. Jones. Anderson wrote a reply, attaching his proper signature. On the following day at an early hour, Mr. Jones called at the hotel, and seeing the appended remark, became much enraged and declared he would have satisfaction. He walked to the door of a store into which Mr.

Anderson had just entered, and called him to come out. He complied, when Mr. Jones demanded of him whether he had written the remark alluded to above or not. Mr. Anderson answered in the affirmative, at which moment each resorted to a pistol, standing about four feet apart; in an instant they fired simultaneously making but one report. Mr. Jones's ball lodged in the muzzle of his adversary's pistol, and the contents of Mr. Anderson's pistol (three balls) lodged in Mr. Jones's breast. He expired in two or three hours. Mr. Anderson submitted himself immediately to the civil authorities and was discharged. This sanguinary duel took place in 1837.

CHAPTER XII.

ORIGIN OF DRAMATIC ART—SUSARION, DOLON, THESPI, PHEYNICHUS, ÆSCHYLUS—A DEMONIAK SCENE—SOPHOCLES, EURIPIDES—COMEDY—EPICHRMUS, AND OTHER DISTINGUISHED WRITERS WHO FLOURISHED IN THE REIGN OF PERICLES—PERSONAL SCURRILITY—ARISTOPHANES—MENANDER—TERENCE—A GREECIAN THEATRE—OVERFLOWING HOUSES—THE DRAMA IN ROME—LIVIVS ANDRONICVS—THE ENGLISH STAGE—MUMMERS AND MYSTERIES—HENRY VIII.—ELIZABETH—GORBODUE—JOCASTA—THE SUPPOSES—LONDON THEATRES IN THE DAYS OF SHAKESPEARE, JAMES I., CHARLES I., CHARLES II., CONGREVE—A STRIKE AMONG THE PLAYERS—SALARIES OF ACTORS IN 1733—FRYNNE'S DENUNCIATION OF THE DRAMA—LINES FROM 'THE PASSIONATE MADAM,' BY BEAUMONT AND FLETCHER.

"Thespis, inventor of dramatic art,
Convey'd his vagrant actors in a cart;
High o'er the crowd the mimic tribe appear'd,
And played and sung, with lees of wine besmear'd.

"Then Æschylus a decent vizard used,
Built a low stage, the flowing robe diffused;
In language more sublime the actors rage,
And in the graceful buskin tread the stage."

TRANSLATIONS FROM HORACE.

For the origin of the dramatic art we must turn our eyes to Greece, the nursery of the arts and sciences.

It may indeed have been known among more ancient nations, but no record can be found to support this opinion. Susarion and Thespis, both born at Icaria in Attica, appeared each at the head of a company of actors. Susarion, who is supposed with Dolon, to be the inventor of comedy, and to have first introduced it at Athens, on a moveable stage 562 before the Christian era, attacked the vices and absurdities of his time ; while Thespis, who flourished at the same time, was looked upon as having first introduced tragedy, and who went from town to town upon a cart, on which was erected a temporary stage, where the performers daubed with the lees of wine, entertained the audience with choral songs, etc. After a time, Thespis conceived the idea of introducing tragedies founded on noble subjects, which he took from history. Solon was a great enemy to his dramatic representations. "If we applaud falsehood in our public exhibitions," said he, "we shall soon find it will insinuate itself into our most sacred engagements."

Phrynichus, the disciple of Thespis, was the author of some other changes, by making choice of that kind of verse which is most suitable to the drama. Æschylus, copying the example of Sophocles, who had just entered on his theatrical career, introduced a multiplicity of performers into his tragedies, raising them on high stilts or buskins, covering their features, which were frequently disagreeable, with a mask that concealed their defects, clothing them in flowing and magnificent robes. The inferior actors were also provided with masks and dresses

suited to their parts. Instead of those wretched scaffolds which were formerly erected in haste, he obtained a theatre furnished with machinery, and embellished with decorations. Here the sound of the trumpet was reverberated, incense was seen to burn on the altars, the shades of the dead to arise from the tomb, and the furies to rush from the gulf of Tartarus. In one of these pieces these infernal divinities appeared, for the first time, with masks of a horrid paleness, torches in their hands, serpents intertwined in their hair, and followed by a numerous retinue of dreadful spectres. It is said that at the sight of them, and the sound of their terrific howlings, terror seized on the whole assembly, women fainted, children expired with fear, and that the magistrates, to prevent similar accidents in future, commanded that the chorus should consist only of fifteen actors instead of fifty.

The progress of the art was extremely rapid. Æschylus was born 525 years before Christ; eleven years after Thespis had acted his 'Alcestis.' He had for competitors, Chœrilus, Pratinas, and Phrynichus, whose glory he eclipsed; and Sophocles who rivalled his own. Sophocles was born about the year 497 B.C., about fourteen years before Euripides. These carried tragedy to the highest perfection to which it attained among the Greeks. Æschylus painted men greater than they can be, Sophocles as they ought to be, and Euripides as they are.

Adapted to the rude manners of the rustics, comedy ventured not to approach the capital, and if by chance a strolling company found their way

into the city and performed their indecent farces, they were less authorised than tolerated by the government. It was not till after a lengthened period that this species of drama began suddenly to make a rapid improvement in Sicily. Instead of a succession of scenes without connection or tendency, Epicharmus, the philosopher, introduced an action, all the parts of which had a dependence on each other, and conducted his plot without wandering from it, through a just extent to a determinate end. His pieces, subjected to the same laws as tragedy, were known in Greece, where they were considered as models; and comedy soon shared with her rival the suffrages of the public, and the homage due to genius. The Athenians, especially, received her with the same transports as they would have testified at the news of a victory; many of their poets exercised their genius in this novel species of composition, and their names adorn the list of writers who have been distinguished in comedy from the time of Epicharmus. Such were, among the more ancient, Magnes, Cratinus, Crates, Pherecrates, Eupolis, and Aristophanes. They all flourished in the reign of Pericles. If we peruse the comic pieces which have come down to us, we shall be convinced that the sole object of the authors was to please the multitude. Heroes were travestied, gross and obscene language was often employed, and virulent invectives were thrown out, against individuals of the first rank for genius and virtue.

Towards the end of the Peloponnesian war, the licentiousness of comedy was restrained. The chorus

was laid aside, because the rich citizens were alarmed, would no longer contribute money to support it, nor provide masks with portraits for exposing individuals.

The poets, being thus restrained from mentioning names of living persons on the stage, invented false names. They still exposed real and known characters; and thus gave a more exquisite gratification to the spectators, who were highly amused with finding out the persons intended. The consequence of the law was only to make that done with delicacy which was formerly done in the most indecent and scurrilous manner. Aristophanes, in some of his latest pieces, has given us some good examples of this kind of comedy, which is called the middle comedy; as the use of real names had been prohibited, real subjects were also forbidden, and comedy from that time was no longer a firebrand scattering mischief, but a pleasing and instructive companion. This is called the new comedy, and the most eminent among the Greeks in this improved species was Menander. His writings are now lost, but a good estimate of their merit may be formed from the comedies of Terence, which are said to have been borrowed from Menander, and to have nearly resembled the originals, though inferior in that *vis comica* by which the elegant Carthaginian was distinguished.

To give some idea of a Grecian theatre, I transcribe from the pages of the 'Gentleman's Magazine' of 1760, the following account of the theatre of Bacchus in Athens, which was built by the

celebrated architect Philo in the time of Pericles. The part intended for the spectators was of a semi-circular form, at the diameter of which was erected the stage. The orchestra occupied the space where the pit in modern theatres is situated, where the music, the chorus and the *mimi* were placed. It was four feet elevated above the ground. The spectators were arranged in three galleries, round all the sides of the orchestra except that next the stage; each gallery containing eight rows of seats. At the further end of the orchestra, where the stage is erected in modern theatres, stood the *thymele* or *logeon*, but projecting a little towards the audience. It was a little higher than the orchestra, and did not extend the whole breadth of it. In some theatres it was only six feet square. Here the principal part of the chorus made their recitations, and in comical interludes the *mimi* performed. Behind the *thymele* appeared the stage or proscenium, considerably elevated. No part of the theatre was covered except the stage, and a high gallery called *cyrcis* set apart for the women. The Athenians, being exposed to the weather, came usually with great cloaks to secure them from the rain or the cold, and for defence against the sun; they had the *sciadion*, a kind of parasol which the Romans used also in their theatres by the name of *umbella*; but when a sudden storm arose, and literally, not figuratively, the house was *overflowing*, the play was interrupted, and the audience dispersed.

At Athens the theatre was free to the public without any payment; but in consequence of quarrels

arising as to places, an ordinance was issued that every spectator should pay a small coin called an *obole*. Pericles decreed that the poor should receive two oboles, one to pay for his place, the other to administer to his wants during the *fêtes*. At Rome, the people far from having to pay anything for admittance into the theatres, which were supported by the government, received after the performance presents of oil, fruit, meat, from the magistrates. At a later period, gratuitous lottery tickets were scattered from the proscenium, giving the recipient a chance of possessing a robe, a chariot, a slave, or a sum of money.

Dramatic entertainments were introduced at Rome in the year of the city 391. They were called *ludi scenici*, because they were first acted in a shade formed by the branches and leaves of trees. They were borrowed from Etruria, whence also they received their first players. These Etrurians first only danced to a flute, without either singing or acting. The Roman youth soon imitated them at their solemn festivals, adding raillery, in rude verses and gestures, adapted to the subject. These verses were called *Fescennini*, from *Fescennia*, a city of Etruria.

Livius Andronicus was the first poet who wrote a regular play in Latin. This happened in the year of Rome 512 or 514, about a hundred and sixty years after the death of Sophocles and Euripides, and fifty-one after that of Menander. As the Romans were only imitators of the Greeks in the dramatic art, as well as in most of the arts and

sciences, nothing more need be added to the account already given of the Grecian stage. The origin of the English stage is hid in obscurity; it was not, however, copied from the Grecian or Roman. It appears that there were theatrical entertainments in England almost as early as the Conquest, for we are told by William Stephanides or Fitz Stephen, a monk who in the reign of Henry II. wrote his '*Descriptio Nobilissimæ Civitatis Londoniæ*,' that "London, instead of the common interludes of the theatre, had plays of a more holy kind; representations of the miracles of confessors and the sufferings of martyrs. At this time, there were also certain sets of idle people, who travelled the countries, and were called *Mummers*, a kind of vagrant comedians, whose excellence consisted altogether in mimicry and humour. It is probable that soon after this time, the dramatic representations called *Mysteries* were exhibited. These mysteries were taken from Scripture history; and the exhibition of them tended so much to favour libertinism and infidelity, that a petition of the chaunters of St. Paul's Cathedral was presented to Richard II. in 1378, praying 'that some unexpert people might be prohibited from representing the history of the old Testament to the prejudice of the said clergy, who had been at great expense to represent it publicly at Christmas.'

These Mysteries were succeeded by Moralities, in which there were some rude traces of a fable and a moral; and some also of pœtry, the virtues, vices, and other affections of the mind being frequently personified.

The first appearance of Moralities is supposed to have been in the reign of Edward IV.; but these did not immediately banish the Mysteries, as that event may be attributed to the statute of Henry VIII., aimed at all religious plays, which it pronounced "pestiferous and noisome to the commonweal."

Polydore Vergil asserts, it was customary for the English in the reign of Henry II. to entertain their friends with scenic amusements, and masques of the most magnificent description at Christmas.

In the reign of Henry IV. an Act of Parliament passed which applied to Wales, and was to the following purport:—"To eschew many diseases and mischiefs which hath happened before this time in the land of Wales, by many wasters, rimours, minstrels, and other vagabonds, it is ordered and established that no master rhymer, minstrel, nor vagabond, be in any wise sustained in the land of Wales, to make com-moithes nor gathering upon the people theré."

The changes in the national religion that occurred in the three following reigns, suppressed and introduced, and again suppressed this description of dramas; and according to Prynne, the last mystery offered to public view in England, was in the reign of James I. at Ely House, Holborn, in compliment to Gondomar, the Spanish Ambassador.

It is well known that players of some description were entertained by Henry VII., and Malone has quoted several items from two books kept in the Remembrancer's Office in the Exchequer, which furnish the following information:—"That the Queen-mother had a poet; that there was a Welsh

'rhymer' in the household; that the Lord Privy Seal had a fool, the King a tumbler on the ropes, French players, and employed the players of London; that the expenses of the two plays in the hall amounted to twenty-six shillings and eightpence; that the players received five pounds as a reward; and that some were so poor as to beg by the way, to whom the Monarch gave six shillings and eightpence."

The persons associated as players at this time were evidently itinerant, and probably acted at any inn where an audience could be collected, and were at all times ready to exhibit at the mansions of the rich. They had made some further progress in the public estimation in the reign of Edward VI.

After these Moralities, came what were called Interludes, which made some approaches to wit and humour. Many of these pieces were written by John Heywood, Jester to Henry VIII. In the time of Henry VIII., one or two pieces had been published under the classical names of comedy and tragedy, but they appear not to have been intended for the stage. It was not till the religious ferments had subsided that the public had leisure to attend to dramatic poetry. In the reign of Elizabeth, tragedies and comedies began to appear in form, 'Gorbodue,' a regular tragedy, was acted in 1561; and Gascoigne, in 1566, brought out 'Jocasta,' a translation from Euripides; also 'The Supposes,' a comedy from Ariosto, near thirty years before any of Shakespeare's were printed. In the time of Shakespeare, there were no less than ten theatres open; four of these were private houses, viz. that in Blackfriars,

the Cockpit or Phoenix in Drury Lane, a theatre in Whitefriars, and one in Salisbury Court. The other six were called public theatres, viz., the Globe, the Swan, the Rose, and the Hope on the Bankside; the Red Bull, at the upper end of St. John Street, and the Fortune in Whitecross Street. The two last were chiefly frequented by citizens.

John Field, who published a 'Declaration of God's Judgment at Paris Gardens,' which the profane part of the community called an accident, mentions that the corporation of London applied to Queen Elizabeth about 1580, to solicit the suppression of "all heathenish plays and interludes usually acted on the Sunday," and not long after, many Godly citizens and well-disposed gentlemen of London, "viewing play-houses and gaming-houses as so many traps to involve youth in future misery, and perceiving the injury and encroachments upon morality that would follow upon forbearance, exclusive of the disgrace and dishonour attached in consequence to the government of the City, waited on those magistrates who were known to be of a pious turn of mind, and representing the above circumstances, entreated they would take immediate measures to reform the abuses they denounced."

In consequence of the favourable reception of those complainants, the magistrates in question are said to have approached the throne with a request that the Queen and her council would cause the expulsion of all performers from London, and permit the destruction of every theatre and gaming-house within their jurisdiction, which accordingly was effected,

and the play-houses in Gracious Street, Bishopsgate Street, and the White Friars were quite put down and suppressed by the care of these religious senators.

If we credit the assertion, that Elizabeth was highly pleased with the gross humour and infinite whim of Falstaff, and that she actually caused the writing of the 'Merry Wives of Windsor,' by requesting Shakespeare to compose a comedy, making the facetious knight the hero of the plot, it will not require much penetration to perceive that her compliance with the wishes of the citizens of London was rather forced than natural; and this conjecture is supported by the fact of the immediate re-establishment of theatres in privileged places without their jurisdiction.

Indeed the different acts of our Monarchs on this head have in all probability ever been at variance with their feelings, as we do not hear a word of suppressing the office of master of the revels, whose express employment was to arrange the scenic amusements of the Court, which was afterwards extended to the licensing plays out of its verge.

A very warm and a very learned controversy took place between Dr. Gager and Master Rainoldes respecting the theatre and its attendant consequences; the latter maintained that theatrical performances were vicious and improper in every point of view; the former, who had written several plays, was as ardent in their defence; and it seems the origin of the dispute was the custom still continued at Westminster school, where the collegers, in imita-

tion of the ancient practice of the universities, act the plays of Terence.

Gager had felt himself injured by some of the expressions of his opponent; and the latter observes, "Yea, although you say it grieveth them not a little, that they should in private, but much more in public, be charged with infamy, I believe and hope so much the better of them; knowing that there is a grief to repentance. Wherefore, having this persuasion of your players, even for them for whose parts I charged plays most, namely, Hippodamia, Melantho, the nymph Phædra, and her nurse; if I should have noted them as infamous,—them, I say, not their parts—these plays, and not players, I should have spoken against mine own conscience, which, if you have made them believe I love them so ill, by reason of the bad conceit I have of them, that I would do of spite and malice to discredit them,—yea, let me entreat them to think I love myself better, than that I would through their sides wound mine own, who when I was about the age they are, six-and-twenty years since, did play a woman's part upon the same stage, the part of Hypolita."

Another cause of complaint against Dr. Gager was the performance of the plays alluded to on Sunday evenings, from which the author digresses to the non-resident clergy, who, he hints, encouraged this description of amusement.

A practice derived from the ancients was in full favour at this time—which was the introduction of pastorals and songs between the acts, to relieve the

tedium consequent on the necessary repose of the actors from their labours; these were stigmatised by the Puritans as "wanton pastorals" and "obscene songs," and the virgin Queen seems to have sanctioned the idea that indecencies of the kind prevailed, as she directed the churchwardens generally should inquire whether "any minstrels or any other persons did used to sing or say any songs or ditties that be vile and unclean."

That the reader may form a judgment, whether all the songs of the stage were impure, as Prynne pronounced them to be, I shall give one from the 'Passionate Madman,' of Beaumont and Fletcher:—

"Hence all you vain delights,
As short as are the nights
Wherein you spend your folly;
There's nought in this life sweet,
If men were wise to see't,
But only melancholy,
Oh, sweetest melancholy!
Welcome fol'd arms, and fixed eyes;
A sigh that piercing mortifies;
A look that's fastened to the ground;
A tongue chain'd up without a sound;
Fountain heads, and pathless groves,
Places which passion loves;
Moonlight walks, when all the fowls
Are warmly hous'd, save bats and owls.
A midnight bell, a parting groan,
These are the sounds we feed upon.
Then stretch our bones in a still gloomy valley;
Nothing's so dainty sweet as lovely melancholy."

According to Malone, most, if not all of Shakespeare's plays, were performed either at the Globe

or at the Theatre in Blackfriars. It appears that they both belonged to the same company of comedians, viz., His Majesty's Servants, which title they assumed after a licence had been granted to them by King James I. in 1603, having before that time been called the Servants of the Lord Chamberlain. During the whole reign of James the theatre was in great prosperity and reputation, and every year produced a number of new plays.

This taste for the national entertainment continued during great part of the reign of Charles I., who very commendably passed an Act in the first year of his reign forbidding all theatrical amusements, or any of the inferior pastimes of the people, on Sundays; and Prynne very shortly after had the satisfaction of seeing them totally prohibited by those who assumed the reins of government.

But whether the people did not quite accord with this demonstration of morality, or Satan began to inflame the minds of the public, even before the restoration of monarchy, is a question not for me to decide. Malone, however, informs us, "In the latter end of the year 1659, some months before the restoration of King Charles II., the theatres which had been suppressed during the usurpation, began to revive, and several plays were performed at the Red Bull in St. John Street, in that and the following year, before the return of the King."

In the year 1660, the King at his restoration, granted two patents, one to Henry Killigrew, Esq., and the other to Sir William Davenant, their heirs and assigns, for forming two distinct companies

of comedians. Killigrew's were called the King's Servant's, and Davenant's, the Duke's Company.

Up to this time no woman had been seen upon the English stage, the female characters having always been performed by boys, or young men of an effeminate aspect, which probably induced Shakespeare to make so few of his plays depend upon the gentler sex, as they must have been performed to great disadvantage. The King's Servants seem to have been allowed to be the best company, and when the variety of plays began to be exhausted, they drew the greater audiences.

Davenant, therefore, to make head against them, first added spectacle and music to action, and introduced a new species of play, since called dramatic operas; among these were 'The Tempest,' 'Psyche,' and 'Circe,' which, with many others, were set off with the most expensive decorations of scenes and dresses, and with the best voices and dancers. When the power of real and beautiful women were added to the stage, all the best plays of Shakespeare, Fletcher, and Ben Jonson, were divided between the two companies, with the approbation of the Court.

In 1684, the two houses united, and continued together for ten years.

In 1690, the play began at four o'clock, and, we are told, the ladies of fashion used to take the evening air in Hyde Park, after the representation, by which it appears that the exhibitions were in summer time. The principal actors were Betterton, Montfort, Kynaston, Sandford, Nokes, Underhill, and

Leigh; the actresses were, Mesdames Betterton, Barry, Leigh, Butler, Montfort, and Bracegirdle, and to this company old Cibber was admitted as a performer in the lowest rank.

It was a rule with the patentees that no young person, who offered himself as an actor, should be admitted into pay until after at least half a year's probation; and Cibber waited full three-quarters of a year before he was taken into a salary of ten shillings a week.

In 1695 a new theatre was opened with Congreve's comedy of 'Love for Love,' which met with the greatest success. Congreve was then in such reputation that the Company offered him very high terms, upon condition that he would give them a new play every year. This offer he accepted, and received the advantage, though he never fulfilled the condition; for it was three years before he produced the 'Mourning Bride,' and three more before he gave them the 'Way of the World.'

A difference having arisen in 1733 between the managers and actors, most of the actors set up for themselves at the little theatre in the Haymarket. Upon this the managers published the following account of their salaries to show the public how little ground they had to mutiny:—

"To Mr. Cibber £5, and his wife, whole salary till her death, without doing the company any service the greatest part of the winter; and his own also, during the time of his being ill, who performed but seldom till after Christmas. Mr. Mills, jun., £3 under the same circumstance with regard to his wife.

Mr. Mills, sen., £1 per day for two hundred days certain, and a benefit clear of all charges. Mr. Johnston £5. Mr. Butler £5, paid him eight weeks before he acted, besides a present of 10 guineas. Mr. Harper £4, and a present of 10 guineas; Mr. Griffin £4, and a present; Mr. Shepard £3; Mr. Hallam, for himself and father (though the latter is of little or no service), £3; Mrs. Heron £5, raised from 40 shillings last winter, yet refused to play several parts assigned to her, and acted but seldom this season. Mrs. Butler, £3 per week. By these and other salaries, with the incident charges (besides dresses and scenes), the patentees are at the daily charge of £49 odd money each acting day."

CHAPTER XIII.

INTRODUCTION OF FEMALES ON THE STAGE—BETTERTON—SERVANTS IN THE GALLERIES—DISTURBANCES—MASQUES GIVEN BY THE ROYAL FAMILY IN THE DAYS OF DAVENANT—BLEMISHES OF WALPOLE'S ADMINISTRATION—LORD CHAMBERLAIN APPOINTED LICENSER—THE PLAY HOUSE BILL PASSED INTO A LAW—THEATRICALS IN OUR DAYS—CANT AND HYPOCRISY—THE DRAMAS OF BEN JONSON, BEAUMONT AND FLETCHER, WYCHERLY, CONGREVE, VANBRUGH, CIBBER, UNSUITED TO THE PRESENT TIME—DIDEROT'S CENSURE—OLD PLAYS STILL POPULAR ON OUR BOARDS—COMMITTEE OF THE HOUSE OF COMMONS IN 1832, TO INQUIRE INTO THE STATE OF THE LAWS AFFECTING THE INTEREST AND EXHIBITION OF THE DRAMA—THEIR REPORT.

"The stage I chose—a subject fair and free—
'Tis yours, 'tis mine, 'tis public property.
All common exhibitions open lie,
For praise or censure, to the common eye.
Hence are a thousand hackney writers fed;
Hence monthly critics earn their daily bread.
This is a general tax which all must pay,
From those who scribble, down to those who play."

CHURCHILL.

ALTHOUGH several women made their appearance on the stage soon after the restoration, they were not sufficiently numerous to fill all the female parts.

This is illustrated by the case of Kynaston, a remarkably handsome youth, who was intended to appear one evening in a female character before Charles II.; but the Monarch arriving sooner than was expected, he sent to demand the reason why the performance had not commenced. The manager, knowing the King's partiality for a jest, declared the truth, that the Queen then was not completely shaved.

During the reign of William III., Betterton obtained the royal permission to establish a new company under his license; and, what was still more to the purpose, he procured the support and subscriptions of several persons of high rank; with which, and other means, he erected a theatre within the walls of a tennis-court, Lincoln's-Inn-Fields.

It was at this time of division, temporary prosperity, and subsequent distress, when each party were at a loss for expedients to fill their houses, that the patentee of Drury Lane opened his upper gallery to the servants of the nobility gratis; "for before his time no footman was ever admitted, or had presumed to come into it, till after the fourth act was ended." The absurdity of the scheme was apparent to every person except the manager; and the futility of it appears from Cibber's saying, "the custom was at length established as a right, and became a most disgraceful nuisance. How often have the most refined audiences, in the most affecting scenes of the best plays, been disturbed and insulted by the noise and clamour of these savage spectators!"

Nor was the above the only disadvantage entailed upon the stage, by the adventurous enterprises or alluring baits contrived by the patentee, who permitted some hangers on—some *coueurs des coulisses*, to pass and repass, and lounge behind the scenes, both gratuitously and for money. The consequences of this indulgence may be readily imagined by the reader, and they were severely felt by the successive directors of the theatre; so much so, that Cibber declared that himself and his colleagues were determined to discontinue the practice, and their only expedient was, by refusing money from all persons without distinction at the stage door. By this means they preserved to themselves the right and liberty of choosing their own company there, and, by a strict observance of this order, they brought what had been before debased into all the licenses of a lobby, into the decencies of a drawing-room. Happily, the latter system has continued to the present day; the green-room of a theatre in our time is conspicuous for its propriety.

The works of Sir William Davenant furnish us with the means of ascertaining the precise nature of the masques given by the Royal Family in his time, and an account of them may not prove uninteresting:—

The *dramatis personæ* of that called the Temple of Love were, the Queen, a Marchioness, four Countesses, six ladies, and three mistresses, a Duke, two Earls, a Viscount, two Lords, and gentlemen. The banqueting house was selected for the exhibition of this entertainment, in which a stage six feet high was erected opposite to the throne; on one side a figure

adorned with feathers, and seated on an elephant, represented the Indian Monarchy; on the other an Asiatic on a camel, distinguished by his turban from a Turk, denoted the Monarchy of Asia.

Shields were suspended over these personages; on that appropriated to the former, a rising sun was painted, and on the other a crescent: above each were the capitals of large pilasters, which supported a frieze and cornice; on the latter reposed the river deities of the Tigris and Meander, accompanied with characteristic emblems; a compartment in the middle was relieved by a crimson drapery, raised in part by boys, and flowing on the sides to the basement of the frontispiece.

The compartment was enriched with gilding, and the figures in correct colours. The first scene which appeared on the raising of a curtain was an extensive grove, with a mountain and path to the summit in the distance, where a temple, shaded by young trees, overlooked a wood of cypress, intended for the Elysium of poets.

A rose-coloured cloud soon after descended, and expanding, discovered a beautiful female, clothed in sky-blue, sprinkled with golden stars; her brows were crowned with laurel, her locks flowed in curls on her breast, a spangled veil was suspended from the wreath, and near her appeared a swan.

Such was the entrance of Divine Poesy. The strains she sung on her descent attracted the shades of Demodorus, Fœmius, Homer, Hesiod, Terpander and Sappho, who came in various costumes, but

all crowned with laurel. Divine Poesy having reached the earth, the cloud closed and ascended, while she proceeded to the throne ; herself and the poets singing alternately.

The next change was to a scene of clouds and mist, through which, parts of a temple were discernible. Three magicians entered from caves, from whose converse the audience were informed that they were enemies to Platonic love ; a fourth joined them, and an incantation took place, producing fiery spirits all in flames, airy spirits clothed in feathers, watery spirits covered with scales and having heads and fins of fish, earthly spirits with habits wrought with leafless trees and bushes, serpents, etc., and on their heads barren pieces of rock.

The fiery spirits were attended by a female and quarrelsome men, the airy by amorous pairs ; the watery by drunken Dutch skippers ; and the earthly by witches, usurers, and fools. After them came a demon, representing the sworn enemy of Poetry and the sister arts, but a decided friend to every kind of discord ; who was accompanied by a number of factious followers, habited in character ; those were succeeded by three Indian ladies of rank and their dancing train, amongst whom was a young Persian.

After some observations, he retired ; and a number of nimble youths of the same country appeared, habited in sea green, their coats reaching nearly to their knees ; they had loops and buttons before, and were cut square to their hips, with two short skirts ; the sleeves were large, without seams, cut

short to the bend of the arm, and hung down behind; under these were sleeves of white embroidered satin, "and the basis, answerable to the sleeve, hung down in gathering underneath the shortest parts of their coats;" their turbans were silvered, and bound with white cypress, and decorated with feathers.

When they had completed a dance, the scene shifted to a calm sea, with a foreground of rocks and a mountainous distance. The trees and cottages and animals represented a landscape in Asia; Orpheus, in a white robe, and mantle of carnation, crowned with laurel, appeared from the side, seated in a bark, adorned with sculpture, gilt with silver and gold, and terminating at the stern in a large bust of Neptune.

It appears, from the description, that the waves had motion, and the bark is said to have rolled with them. Previous to the exit of Orpheus, he sang, and was answered by the priests of the Temple of Love.

A sea chariot then came on, composed of porous rock, shells and weeds, coral and pearls, with golden wheels, the spokes without rims, and shaped like oars. Sea monsters brought it forward, undulating with the waves; the seat, formed like an escallop shell, supported Indamora, Queen of Narsinger, whose dress is not mentioned; but that of the maskers was of Isabella-colour and watchet, with bases in large panes, cut through all over, richly embroidered with silver; and their heads were dressed

with silver, with small folds of white feathers, tipped with watchet.

The chorus sang during this scene; after which, the nearest portion of the sea became land, and Indamora, with her ladies, descended. A second dance of the masquers commenced; and the Queen having taken her seat by the King on the throne, the scene changed to the Temple of Chaste Love, composed of Satyrs bearing the architrave, enriched with gilding.

The interior of the building was decorated with pilasters, niches, and statues; and in the midst a stately gate, adorned with columns, and their ornaments, and a frontispiece on the top; all of which seemed to be of burnished gold.

Semesis and Thalema appeared, the former habited in cloth of gold; his mantle was of watchet; he wore a garland of sinope on his head, with a flame of fire issuing out of it; his buskins were yellow wrought with gold.

Thalema, a young lady, in changeable silk, was in other respects characteristic. These two personages sang; and during that time a transparent cloud descended, which, opening, Amicanteros, habited in carnation and white, with garlands of laurel in one hand, having reached the earth, he proceeded to the throne, accompanied by the other dramatic personages; the chorus following and singing. "After which, they all retire to the scene, and Indamora and her ladies begin the revels with the King and the lords, which continued the most part of the night."

I now approach Walpole's administration, the blemishes of which had been exposed not only in political periodical writings, but likewise in a succession of theatrical pieces, which met with great success among the people. Finding himself in danger of being despised by the whole nation, the unscrupulous minister resolved to seize the first opportunity to choke those canals through which the torrent of censure had flowed on his character.

The manager of a play-house forwarded to him a manuscript entitled 'The Golden Rump,' which was fraught with treason and abuse against the government, and had been presented to the stage for exhibition.

This performance was brought before the House of Commons, when Walpole descanted on the insolence, the malice, the immorality and the seditious calumny which had been of late propagated in theatrical pieces.

A bill was brought in to limit the number of play-houses, to subject all dramatic writers to the inspection of the Lord Chamberlain, and to compel them to take out a licence for every production, before it could appear on the stage; notwithstanding a vigorous opposition, this bill passed through both houses with extraordinary despatch, and obtained the royal sanction.

In this debate, the Earl of Chesterfield distinguished himself by an excellent speech. "Our stage," said he, "ought certainly to be kept within due bounds, but for this purpose our laws, as they

stand at present, are sufficient ; if our stage players at any time exceed those bounds, they ought to be prosecuted ; they may be punished ; we have precedents, we have examples, of persons punished for things less criminal than some pieces which have been lately represented ; a new law must, therefore, be unnecessary, and in the present case it cannot be unnecessary without being dangerous ; every unnecessary restraint is a fetter on the legs, is a shackle on the hands, of liberty. One of the greatest blessings we enjoy, one of the greatest blessings a people can enjoy, is liberty ; but every good in this life has its alloy of evil ; licentiousness is the alloy of liberty ; it is an ebullition, an excrescence ! it is a speck on the eye of the political body, which I can never touch but with a gentle, with a trembling hand, lest I destroy the body, lest I injure the eye on which it is apt to appear. If the stage becomes at any time licentious, if a play appears to be a libel on the government or on any particular man, the King's courts are open ; the law is sufficient to punish the offender ; if poets and players are to be restrained, let them be restrained as other subjects are by the known laws of their country ; if they offend, let them be tried as every Englishman ought to be, by God and their country ; do not let us subject them to the arbitrary will and pleasure of any one man. A power lodged in the hands of a single man to judge and determine without limitation, control, or appeal, is a sort of power unknown to our laws, inconsistent with our constitution ; it is a higher, a more absolute power than we trust even

to the King himself, and, therefore, I think we ought not to vest any such power in his Majesty's Lord Chamberlain."

His arguments had no effect, though the House admired his elocution, and the play-house bill passed into a law.

CHAPTER XIV.

THEATRICALS—DRAMATIC EXCELLENCE IN WRITING—ADDISON'S 'CATO'—BYRON'S PLAYS ILL-ADAPTED FOR THE STAGE—MARINO FALIERO—SHAKESPEARE'S PLAYS ON THE FRENCH BOARDS—TOM JONES DRAMATIZED UNDER THE TITLE OF 'TOM JONES À LONDRES—THE HALF-PAY OFFICER—PEG FRYER—BENSLEY AS RICHARD III.—HIS "JASEY"—MRS. SIDDONS ON APPLAUSE—THE BISHOP OF LONDON COMPELLING THE CURTAIN TO DROP AT TWELVE O'CLOCK ON SATURDAY NIGHTS, AND PROHIBITING SUNDAY ROUTS AND CONCERTS IN THE METROPOLIS, A.D. 1806—FOREIGN THEATRICAL PUFF—PIZARRO VERSIFIED.

"Look to the players ; see them well bestowed ;
They are the abstract and brief chroniclers of the times."
SHAKESPEARE

"They say we live by vice ; indeed 'tis true,
As the physicians by diseases do.
Only to cure them."

RANDOLPH.

STEELE tells us :—

"Though a pleader or preacher is hoarse or awkward, the weight of their matter commands respect and attention ; but in theatrical speaking, if the performer is not exactly proper and graceful, he is utterly

ridiculous. In cases where there is little expected but the pleasure of the ears and eyes, the least diminution of that pleasure is the highest offence. In acting, barely to perform the part is not commendable; but to be the least out is contemptible."

And there is much truth in the above remarks. Johnson, in his well-known and oft-quoted lines, points out the difficulties that both actors and managers have to contend against:—

" Hard is his lot, that here by fortune placed,
Must watch the wild vicissitudes of taste ;
With every meteor of caprice must play,
And chase the new-blown bubbles of the day.
Ah ! let no censure turn our fate, our choice.
The Stage, but echoes back the public voice,
The drama's laws, the drama's patrons give,
For we that live to please, must please to live."

Unquestionably these lines are as applicable in our days as they were in those of the surly lexicographer. At the present time, and in times past away, cant and hypocrisy, which go hand in hand together, are brought to bear against the ordinary amusements of the people. Plays are denounced from the pulpit, and by a certain class who consider those that disagree with them as sinners of the darkest hue. According to their distorted views the finest exhibition of talent and the most beautiful moral lessons are interdicted at the theatre. There is something in the word "Playhouse" which seems so closely connected in the minds of these people with

Satan, that it stands in their vocabulary for every species of abomination. And yet, why? Where is every feeling more roused in favour of virtue than at a good play? Where is goodness so feelingly learnt? What so solemn as to see the excellent passions of the human heart called forth by a great actor, animated by a great poet? To behold all ages and all ranks convulsed with one common passion, wrung with one common anguish, and with sobs and cries, doing involuntarily homage to the genius of Shakespeare, when depicting the hopeless wretchedness of a Lear, the overwhelming sorrow of a Romeo, or the inward anguish in the touching appeal of a Prince Arthur? What wretched infatuation to interdict such harmless amusements as these! How narrow-minded are those who denounce all who find relaxation and pleasure in such pursuits!

With the exception of the 'School for Scandal,' the 'Rivals,' the 'Heir-at-Law,' and 'She Stoops to Conquer,' few of the old English comedies hold possession of the stage. Ben Jonson, Massinger (though occasionally his comedy of 'A New Way to Pay Old Debts' is revived), Beaumont and Fletcher, Wycherly, Congreve, Vanbrugh, Cibber, Mrs. Centlivre, Addison, Steele, Hoadly, Murphy, Whitehead, Cumberland, Burgoyne, Cherry, Holcroft, are heard of no more; and, in many instances, for very good reasons. Vanbrugh, with spirit, wit, and ease, is highly censurable for want of delicacy; his 'Provoked Wife' and 'The Relapse' have such immoral tendency as to exclude them from the stage. The indelicacy of Farquhar is not so gross as that of Vanbrugh; but, with all

his ease and *vis comica*, he has enough of it to render several of his plays very exceptionable.

This abandonment of decorum induced Monsieur Diderot to represent English comedy "*sans mœurs et sans goût*." Cumberland's 'West Indian' ought to occupy a distinguished place on the lists of comic fame. The *dramatis personæ* are numerous, delineated with spirit, admirably supported, and contrasted; by way of example the characters of Flaherty and Lady Rusport may be instanced as being highly comic and interesting. Burgoyne's 'Heroine' is replete with fine sentiment and elevated diction, with character most happily contrasted, and with fashionable levities most humorously displayed; and the same remark applies to 'The Clandestine Marriage,' by Colman and Garrick. Happily for old playgoers, 'The School for Scandal,' and 'The Rivals' still retain their popularity, and it would be strange were it otherwise, for Sheridan's masterpiece unites all the charms of the comic scenes, and never was Thalia more potently charming. To particularise its beauties would be endless; the whole scenic movement is elegant and enchanting. 'The Rivals,' too, is replete with wit, humour, and sentiment; the dialogue sprightly without affectation, elegant without elaboration; free from flippancy, dulness, and formality. The characters of the testy Sir Anthony, the refined Sir Lucius O'Trigger, and the erudite Mrs. Malaprop will (as the latter lady would say) live till a chaos is come again.

In 1832, a Committee of the House of Commons

made a Report on Dramatic Representations, from which I give the following extracts :—

“ 1. In examining the state of the laws affecting the interests and exhibition of the drama, your Committee find that a considerable decline, both in the literature of the stage and the taste of the public for theatrical performances, is generally conceded. Among the causes of this decline, in addition to those which have been alleged, and which are out of the province of the Legislature to control, such as the prevailing fashion of late dinner-hours, the absence of Royal encouragement, and the supposed indisposition of some religious sects to countenance theatrical exhibitions. Your Committee are of opinion that the uncertain administration of the laws, the slender encouragement afforded to literary talent to devote its labours towards the stage, and the want of a better legal regulation as regards the number and distribution of theatres, are to be mainly considered.

“ 2. In respect to the licensing of theatres, your Committee are of opinion that the laws would be rendered more clear and effectual by confining the sole power and authority to license theatres throughout the Metropolis (as well as in places of Royal residence) to the Lord Chamberlain; and that his—the sole—jurisdiction should be extended twenty miles round London (that being the point at which magistrates now have the power of licensing theatres for the legitimate drama). And as your Committee believe that the interests of the drama will be considerably advanced by the natural consequences of a fair competition in its representation, they recommend that the Lord

Chamberlain should continue a license to all the theatres licensed at present, whether by himself or the magistrates. Your Committee are also of opinion, partly from the difficulty of defining, by clear and legal distinction, 'the legitimate drama,' and principally from the propriety of giving a full opening, as well to the higher as to the more humble orders of dramatic talent, that the proprietors and managers of the said theatres should be allowed to exhibit at their option the legitimate drama, and all such plays as have received, or shall receive, the sanction of the censor.

"3. Your Committee believe that the number of theatres thus licensed (although they might be more conveniently distributed) would suffice for the accommodation of the public in the present state of feeling towards theatrical performances, and also for the general advantage of competition. At the same time as theatres are intended for the amusement of the public, so your Committee are of opinion that the public should have a voice in the number of theatres to be allowed; and your Committee would, therefore, respectfully submit to the House, that if a requisition, signed by a majority of the resident householders in any large or populous parish or district, be presented to the Chamberlain, praying for his license to a new theatre in the said parish or district, the Chamberlain should be bound to comply with the public wish. Your Committee are of opinion that all abuse in the exercise of the license thus granted would be effectually prevented by leaving to the Chamberlain the power of applying to the Home Department for

the summary suppression of any theatre which may notoriously have outraged the conditions of its license or the rules of public decorum.

"4. Your Committee would also recommend that the Chamberlain should possess the same power for the summary suppression of any theatre exhibiting any sort of dramatic representation without the sanction of his license; considering, that as the public can procure the license if it approve the theatre; so any theatre not licensed would probably not be less opposed to the desire of the public than to the provisions of the law.

"5. With respect to the licensing of plays, your Committee would advise, in order to give full weight to the responsibility of the situation, that it should be clearly understood that the office of the censor is held at the discretion of the Lord Chamberlain, whose duty it would be to remove him, should there be any just ground for dissatisfaction as to the exercise of his functions."

Here follows a recommendation to revise the present state of fees to the censor. It then proceeds to say:—

"6. In respect to the extensive privileges claimed by the two metropolitan theatres of Drury Lane and Covent Garden, it appears manifest that such privileges have neither preserved the dignity of the drama, nor, by present administration of the laws, been of much advantage to the proprietors of the theatres themselves. And your Committee, while bound to acknowledge that a very large sum has been invested in these theatres on a belief of the continuation of

their legal monopoly of exhibiting the legitimate drama, which sum, but for that belief, would probably not have been hazarded, are nevertheless of opinion that the alterations they propose are not likely to place the proprietors of the said theatres in a worse pecuniary condition than the condition confessed under the existing system.

“7. In regard to dramatic literature, it appears manifest that an author at present is subjected to indefensible hardship and injustice; and the disparity of protection afforded to the labours of the dramatic writer, when compared even with that granted to authors in any other branch of letters, seems alone sufficient to divert the ambition of eminent and successful writers from that department of intellectual exertion. Your Committee, therefore, earnestly recommend that the author of a play should possess the same legal rights, and enjoy the same legal protection as the author of any other legal production; and that his performance should not be legally exhibited at any theatre without his express and formal consent.

“8. By the regulations and amendments thus proposed in the existing system, your Committee are of opinion that the drama will be freed from many present disadvantages, and left to the fair experiment of public support. In regard to actors, it is allowed, even by those performers whose evidence favours the existing monopoly, that the more general exhibition of the regular drama would afford new schools and opportunities for their art. In regard to authors, it is probable that a greater variety of theatres at which to present, or for which to adapt their plays,

and a greater security in the profits derived from their success, will give new encouragement to their ambition ; and, perhaps (if a play is never acted without producing some emolument to its writer), may direct their attention to the more durable, as being also the more lucrative classes of dramatic literature ; while, as regards the public, equally benefited by these advantages, it is probable that the ordinary consequences of competition, freed from the possibility of licentiousness by the confirmed control and authority of the Chamberlain, will afford convenience in the number and situation of theatres, and cheap and good entertainment in the performances usually exhibited."

If the stage should be really what the generality of writers tell us it ought to be, a school of agreeable morality, it naturally follows that those plays are the best which afford us the most pleasing instruction, and that it is neither a strict adherence to the severity of critical discipline, nor a slavish imitation of the ancients, which can possibly constitute the excellence of dramatic literature.

Nothing is more necessary for an author to consider, who means to exhibit his productions on the stage, than the genius of the people before whom they are to be represented ; different countries have their different manners, and on this simple account, it is utterly impossible ever to establish an universal criterion for dramatic excellence in writing. The cold declamations, for instance, which suit the taste of a French audience, however brilliant the declamation of a Talma, a Georges, or a Rachel, would make the majority of

Englishmen yawn at Drury Lane Theatre; and, on the other hand, that force of fable, that strength of plot, and variety of business which is requisite to entertain an English spectator, would be deemed absurd, pantomimical, barbarous, or unnatural, according as the piece happened to be comic or serious, by the refining criticism of a Parisian theatre.

Some critics have been whimsical enough to recommend the ancients to our imitation, as the great fathers of the drama, when they themselves must or ought to be aware that even the best tragedy of 'Sophocles' would be banished indignantly from our stage; not because it would be wanting in either the fire of exalted genius, or the spirit of animated poetry, but because it would require that redundancy of business, that complication of incident, which alone can keep a British audience from manifesting disapprobation. A fine poem may be a very bad play; a fine play may be a very bad poem. Addison's 'Cato' is the former—the versification is polished—the sentiments elevated—the characters marked—and the manners consistent—yet, with all these advantages, it languishes most miserably in the exhibition. Many of Byron's poems, sublime as they are, are ill adapted for the stage, and the noble poet felt this sentiment himself. In 1821, 'Marino Faliero' having been translated into French verse by Monsieur Gosse, was acted at the Theatre Français. The hissing began at an early period of the tragedy, and in a short time was mingled with bursts of laughter. The curtain fell, at the reiterated command of the audience, before two-thirds of the performance had been completed.

Let me return to Shakespeare, many of whose plays have been translated and acted on the French boards, among these 'Macbeth,' 'King Lear,' 'Coriolanus,' and 'Hamlet.' Sheridan's 'School for Scandal,' a comedy in five acts and in verse, also appeared under the title of 'L'Homme à Sentimens,' and was severely censured for its immorality. Previous to its appearance a minor theatre produced a play upon the same subject, entitled 'L'Oncle et les deux Neveux,' which was a wretched production.

Fielding's novel of 'Tom Jones' also appeared on the Parisian boards under the title of 'Tom Jones à Londres,' and proved a great success. It was announced as a comedy in five acts, and the following lines of the rival of Tom Jones were warmly applauded:—

"De mon amour jaloux on le croire victime,
Car le monde est toujours pour celui qu'on opprime,
Et le monde a raison."

Here I am reminded of a curious theatrical anecdote of an actress who may be said to have laughed at old Time.

A farce called the 'Half-pay Officer,' by Charles Molloy, was brought out at Drury Lane Theatre in 1720; and to Mrs. Fryer (an Irishwoman who had quitted the stage from the reign of Charles II.) was assigned the part of an old grandmother. The bills announced 'The part of Lady Richlove to be performed by Peg Fryer, who has not appeared on the stage these fifty years.' The character in the farce was supposed to be a very old woman, and Peg

exerted her utmost abilities. At the termination of the farce she was brought again upon the stage, to dance a jig at the age of eighty-five. She came tottering in and seemed much fatigued, but on a sudden the music striking up the Irish jig, she footed it almost as nimbly as any girl of twenty. Peg Fryer afterwards kept a public-house in the Tottenham Court Road, where she resided until her decease in November, 1747.

I now turn to an amusing incident which occurred at the Dublin Theatre, famed in bygone days for the *plaisanteries* of the occupants of the gallery.

One evening when Bensley came on for his first soliloquy as Richard III., a nail at the wing caught his majestic wig, and dismounting his hat, suspended the former in the air. An Irish gallery know how to laugh even in tragedy. Bensley caught his hat as it fell, by a feather, and replacing it on his head "shorn of its beams," advanced to the front and commenced his soliloquy amidst a volley of importunities to resume his wig. "Mr. Bensley, my darling, put on your jasey." "Bad luck to your politics—will you suffer a wig (whig) to be hung?" etc. The tragedian, however, considering that such an act would have compromised in some measure his dukely dignity, continued his meditations in spite of their advice, and stalked off at the conclusion as he had stalked on. An underling then made his appearance and released his captured hair, with which he made his exit in pursuit of Richard, to as loud a demonstration of approval as to Richard himself.

I forget where I met with the above, or would

give the writer's name for his most graphic wiggish article.

Anecdotes of Mrs. Siddons are plentiful as blackberries, many of them remind me of a remark made by a celebrated critic to a compiler of anecdotes.

"Sir," said he, "your book contains much that is new and much that is true. Unfortunately that which is new is not true, and that which is true is not new." Among the "sayings and doings" of this great artiste, I record the following anecdote, which I have never seen in print. Some one remarked to Mrs. Siddons that applause was necessary to actors, as it gave them confidence. "More," she replied, "it gives us breath."

The "early closing" movement was in fashion as long ago as the commencement of this century, inasmuch as I find that on Saturday night, the 18th of June, 1806, the Bishop of London compelled the curtain at the Opera-house to drop at 12 o'clock, before the ballet was nearly finished. He also prohibited Sunday evening routs and concerts in the metropolis.

Theatrical puffs are not confined to England, for when Mademoiselle George was making a provincial tour in France, her fame was heralded by a person who styled her the "Queen of fine actresses," "the most beautiful woman at present on the stage." The following is the circular letter by which the manager of the theatre invited the chief persons of his district to attend the performance of this "Queen of beautiful actresses."

“Monsieur,

“Mademoiselle George, the first tragic performer of France, and of the two theatres of the capital, having been pleased to consent to appear on the stage to which I endeavour to draw the honourable public, I dare hope that you will deign to encourage my efforts by a tribute of admiration in favour of the most beautiful woman in Europe—such a woman as has not her equal in all the pomp of her brilliancy. The pupil of Talma and Mademoiselle Raucourt, and above all, of beneficent and generous Nature, in coming to see Mademoiselle George, you will see at once Nature, Talma, and Raucourt. In the fine part of Semiramis she will appear with 100,000 crowns’ worth of diamonds. All the ornaments which she wears in that tragedy are precious stones.

“I present my very humble respects, etc.

“Q.”

Here is another “puff direct.”

In “La Comédie de la Comédie,” a prologue to “Les Amours de Trapolin,” par Dorimond (1662), two of the characters read at the corner of the street the following notice :—

“AFFICHE.

“LES COMÉDIENS DE MADemoiselle.

“La pièce que nous vous donnons
Mérite vos attentions :
Ce sont les amours d’Ignorance,
Qu’on confond avec la Science,
Et de son brave Trapolin
Qui l’aime autant que le bon vin.
De cette pièce on fait estime,

Tant pour la force de la rime
 Que pour la vigueur des bons mots,
 Qui ne sont pas faits pour les sots,
 Mais pour la belle connaissance,
 Et les auditeurs d'importance.
 Qu'ici les uns dressent leurs pas,
 Que les autres n'y viennent pas."

"Oh! oh! a notice in verse," cries Lucidor. "What a splendid company they must be!" Again I find another appeal to the public in verse previous to the performance of 'Amaryllis,' at the Hôtel de Bourgoyne:—

"Venez, apportez votre trogne
 Dedans notre Hôtel de Bourgoyne;
 Venez en foule, apportez nous,
 Dans le parterre quinze sous,
 Cent-dix sous dans les galeries."

No English puffs that I know of, flowery as some of them are, can approach the above; but I pass them over, and will merely say that there never was a time when through the energetic and *Willing* exertions of those who devote themselves to mural literature, dramatic entertainments were more emblazoned forth than at the present; nor have tradesmen been backward in following suit, as the dead walls of the metropolis would tell if they could speak.

A story is told of a shoemaker, who, after a war of words with his rival neighbour of the last, in which each out-Heroded Herod in their puffing announcements—"The cheapest shop in England, the cheapest shop in the world; selling off at prime cost, selling off under prime cost, tremendous sacrifice;

no reasonable offer refused," outbid his brother Crispin's motto,

"Conscia mens recti famæ mendacia risit,"

by adding,

"Conscia *mens* and women's recti," etc.

Puffing seems however to be of no recent growth, for I find in bygone times many instances of the various kind of puffs exposed by Shéridan in the 'Critic.' Let me give a specimen:—"Whereas, a pretended haircutter between the Maypole in the Strand and St. Clement's Church, hath, without any provocation, maliciously abused Jenkin Cuthbeartson behind his back, at several person's houses, and at his own shop, which hath been very much to his disadvantage, by saying that he was a pitiful fellow and a block-head, and that he did not understand how to cut hair or shave, therefore, I, the said Jenkin Cuthbeartson, think myself obliged to justify myself, and *to let the world know* that I do understand my trade so far, that I challenge the aforesaid pretended haircutter, or any that belongs to him, either to shave or cut hair, or anything that belongs to the trade, for five or ten pounds, to be judged by two sufficient men of our trade, as witness my hand this 9th day of November, 1702, Jenkin Cuthbeartson, King Street, Westminster." The artist against whom this advertisement was levelled, was "Bat Pigeon," whose sign of a Bat and Pigeon once attracted much attention, and of whom honourable mention has

been made both by Steele and Addison. Honest Bat had a very handsome house and shop on the north side of the Strand, a few doors from St. Clement's Church-yard.

A few theatrical anecdotes will finish this chapter.

Shortly after the production of 'Pizarro,' the following verses were written, and as they are not generally known, I give them :—

" As I walk'd through the Strand, so careless and gay,
I met a young girl, who was wheeling a barrow :
' Choice fruit, Sir,' said she—' and a bill of the play ?'
So my apples I bought, and set off for Pizarro !

" When I got to the door I was squeez'd, and cried, ' Dear me,
' I wonder they made the entrance so narrow !'
At last I got in, and found every one near me
Was busily talking of the new play Pizarro.

" Lo, the hero appears (what a strut and a stride !),
He might easily pass for Marshal Suwarrow !
And Elvira so tall, neither virgin nor bride—
The loving companion of gallant Pizarro !

" But Elvira, alas ! turn'd so dull and so prosy
That I long'd for a hornpipe by little Del Caro,
Had I been 'mong the gods, I had surely cried—' Nosy,
Come play up a jig, and a fig for Pizarro !'

" On his wife and his child his affection to pay,
Alonzo stood gazing as straight as an arrow.
Of him I have only this little to say—
His dress was much neater than that of Pizarro !

" Then the priestess and virgins, in robes white and flowing,
Walk'd solemnly on, like a sow and her farrow,
And politely informed the whole house they were going
To entreat heaven's curses on noble Pizarro !

“ Then at it they went. How they made us all stare !
 One growl'd like a bear, and one chirp'd like a sparrow,
 I listen'd ; but all I could learn, I declare,
 Was that vengeance would certainly fall on Pizarro !

“ Rolla made a fine speech, with such logic and grammar,
 As must sure rouse the envy of Counsellor Garrow—
 It would sell for five pounds, were it brought to the hammer,
 For it rais'd all Peru against valiant Pizarro.

“ Four acts went off well—but the fifth's my delight,
 Where hist'ry's trac'd with the pen of a Varro,
 And Elvira in black, and Alonzo in white,
 Put an end to the piece by killing Pizarro !

“ I have finished my song. If it had but a tune
 (Nancy Dawson won't do, nor the sweet ' Braes of Yarrow '),
 I vow I would sing it from morning to noon—
 So much am I charm'd with the play of Pizarro.'

Among the numerous comic incidents that have taken place at home and abroad may be mentioned the following:—Adolphe Berton, when acting the part of Charles VII. at the theatre de la Renaissance, appeared in a helmet borrowed from the Artillery Museum ; at a most critical dramatic moment the visor of the helmet fell suddenly down, and whether from the rust or some mechanical spring, no attempt of the actor could replace it in its proper position ; he was therefore compelled to proceed with his part through this iron globe, amidst the laughter of the audience.

Through the negligence of the property man of the Opéra Comique at Paris, some ink was left in a bottle, of which the celebrated actor Milkes, conceiving

it to be Burgundy, swallowed half the contents at a gulp. The scene in the 'Overland Route,' so admirably acted by Compton at the Haymarket Theatre, when hunting for his false teeth, was practically realized by a Parisian actor, who while delivering a tragic speech dropped his set of teeth. Nothing daunted he stooped, picked them up, replaced them, and continued his part.

At a provincial theatre in France, in the tragicomical piece of 'Samson,' one of the characters appeared with a live goose; the bird suddenly escaped the clutches of its holder, and took refuge in the pit, from whence it was conveyed to a place of presumed security. During the Opera of 'Lucile,' which followed the first piece, the bird again escaped, and flew into a box occupied by a civic magistrate and his family, who was not conspicuous for his cleverness. A wag in the boxes began singing the following verse from the above opera, "Où peut-on être mieux qu'au sein de sa famille?" a sentiment which was taken up by the pit who joined in the chorus.

CHAPTER XV.

THEATRICAL ANECDOTES—LOSS OF MEMORY, MADLLE. FANIER—
VERSAILLES—M. ROSEMBEAU AND THE MANAGER, L'AVEUGLE
—KING LEAR AND THE BLIND ACTOR—LAPSUS LINGUÆ OF
PERFORMERS—CABALS IN FOREIGN THEATRES—HECTOR
MALET ON THE ENGLISH STAGE—ANECDOTE OF DE LA FON-
TAINÉ—CLIQUEURS—DISTURBANCES AND ACCIDENTS.

“I little guessed
Thou wouldst require a prompter.”—TALFOURD. (*Ion.*)

“Bon! J’y vois deux partis, l’un à l’autre opposés;
Léon Dix et Luther étaient moins divisés—
L’un claque, l’autre siffle, et l’autre du parterre
Et les cafés voisins sont le champ de la guerre.”

VOLTAIRE dans sa *Satire des Cabales*.

Et il ajoute en note :—

“C’est principalement au parterre de la Comédie-Française, à la représentation des pièces nouvelles, que les cabales éclatent avec le plus d’emportement. Le parti qui fronde l’ouvrage et le parti qui le soutient se rangent chacun d’un côté. Les émissaires requièrent à la porte ceux qui entrent, et leur disent : ‘Venez-vous pour siffler? Mettez-vous là. Venez-vous pour applaudir? Mettez-vous ici.’ La même manie a passé à l’opéra, et a été encore plus tumultueux.”

I HAVE already referred to the duties of the prompter, and it may not be here out of place to give a few

instances of loss of memory, both by professionals and non-professionals. Among many anecdotes of performers requiring the word I select the following:—Mademoiselle Fanier, when acting Lisette in the 'Métromanie,' came to a standstill after delivering the line, "Et je prétends si bien représenter l'idole." Nothing abashed, she improvised the following line, "Mais j'aurai plus tôt fait de regarder mon rôle." Then coolly taking out of her pocket the written part, which, in the first scene she had thus referred to, "Témoin ce rôle, encore il faut que j'étudie," she continued to refresh her memory, as if rehearsing for some amateur performance.

A veteran actor, who was accustomed to spout in rhyme, after delivering the following lines from 'Mithridate':—

"Quand le sort ennemi m'aurait jeté plus bas,
Vaincu, persécuté . . .,"

was at a loss for the remaining words. Nothing daunted, he substituted, "Tati, tatu, tata," delivering with due emphasis:—

"Quand le sort ennemi m'aurait jeté plus bas,
Vaincu, persécuté, tati, tatu, tata."

At Versailles, the actor who was announced to perform Bartolo, in the 'Barber of Seville,' being unable to attend the rehearsal, the part was given to Rosembeau, who undertook it at a short notice. On his way to the theatre he accidentally met a friend, who invited him to dinner, an invitation which was

gladly accepted. When Rosembau appeared on the stage, he entirely forgot or had never learnt what he had to say, and was met with those sibyllations so unpleasant to an actor's ear. Advancing to the foot-lights, he thus addressed the audience:—"Ladies and Gentlemen—I find from my own experience the truth of the proverb, that one cannot do two things at the same time. To-day, I undertook the character of Bartolo and accepted a dinner invitation. I dined remarkably well, but failed to study my part. Upon another similar occasion I will just do the contrary. In the mean time, pray excuse me, and allow me to read the part, that is, if you like to listen to me." This audacious speech was received with unanimous applause, and the part was read.

This Rosembau was the actor who dyed his legs with blacking to represent silk stockings—articles which his wardrobe did not contain, and which he required for a particular part.

It was the above artist who, taking a particular fancy to a pair of pantaloons belonging to a gendarme, which he considered would produce a superb effect in one of his characters, persuaded the man in authority to lend him the much-coveted costume for the evening's performance. Adding injury to insult, Rosembau, the player, walked off with the indispensable garment, leaving the too credulous gendarme with naked limbs in his box. Two more anecdotes of Rosembau must suffice. During a "Starring" engagement at Caen, in Normandy, he made his first appearance as the General, in a piece entitled 'La Veuve de Malabar,' and so flattering was his reception

that the manager announced him for the following evening as Orestes, in 'Andromache.' Previous to the drawing up of the curtain, to the horror of the manager, he perceived his hero in the garb of a General. "Pray lose no time in changing your dress," said the manager. "I have a perfect right," responded the actor, "to appear in this costume." So, suiting the action to the word, he appeared before the audience, and was received with hisses. "Gentlemen," said he, "if my costume of a General is not suitable, it is the fault of the director. Permit me to read the terms of my engagement." Taking a paper from his pocket, he, in the most serious tone, read as follows:—"M. Rosembau is engaged to perform in tragedy, comedy, and opera, the kings, the lovers, and all leading characters—*en Général*." At this clever harangue laughter succeeded hisses, and Rosembau was able to pride himself on his success *en Général*. After leaving Caen he proceeded to Lisieux, where, chameleon-like, he changed his colour. Mademoiselle Flora and a troop of artists, who were engaged to perform at this place, upon reaching the hotel inquired what performance was going on at the theatre. "For the last three evenings," responded the innkeeper, "we have had the green man, who has attracted great houses, and is now residing under this roof." "Who is the green man?" inquired Mademoiselle Flora. "A very handsome man, but thoroughly green in colour. He comes from Cape Verde or the Canary Islands." "Could we see him?" she continued. "Assuredly, by paying. He acts in comedy every evening. How strange! That's him. He has just

come in to dinner." "Flora!" exclaimed the green man. "Rosembau," she said, recognising him under his verdant colour, "I hear you have been drawing great houses and are about to leave, will you remain and join my company?" "With pleasure," he replied. "Let me then announce you for the part of Montauciel, in the 'Deserter.'" "Agreed," he rejoined. In the above comic opera there is a drunken scene which Rosembau was supposed to do in perfection. The evening arrived, when the inhabitants of Lisieux were not a little surprised to see the actor restored to his proper colour, and, upon expressing their astonishment, which they did in a manner not to be misunderstood, the *soi-disant* Cape Verde Islander came forward and thus addressed the audience:—"Gentlemen,—An actor to please the public ought to know how to change the colour of his part. For the last few days I have been green; this evening, je suis —*gris*" (drunk).

At another provincial theatre 'La Femme à deux Maris,' was announced, when the actor who was to represent the blind father was taken suddenly ill. It was proposed to change the piece, but the audience felt with the Peruvian hero, Rolla, in Sheridan's drama of 'Pizarro'. "We want no change, and least of all such change as you would give us," so the manager proposed that the part should be read; this was agreed to, when a curious scene was enacted, that of a blind man reading his part. Every one knows the care that the principal actors take of themselves, when waiting behind the scenes to be called on the stage. One night Lafon, a rival

of Talma's, took the precaution of keeping his feet warm during a severe frost, by encasing them in a pair of woollen slippers. Suddenly called on the stage, he rushed into the presence of Agamemnon without thinking of his fatal slippers. Warned by the laughter of the audience, he advanced rapidly to the front, hid his slippers behind the prompter's hole and effected a hasty retreat, as if moved by anger in his part.

A story is told of an incident that occurred in England. The play of 'King Lear' being performed at Reading, the representative of Gloster was on one occasion taken ill, and another actor was found to take the part at a short notice. He got on famously as far as the scene where Gloster has his eyes put out, when he came to a standstill, and was obliged to beg permission to read the rest of the part.

I now proceed to notice instances of *lapsus linguæ* in performers:—

At Covent Garden, Mrs. Gibbs, in the part of "Miss Stirling" in the 'Clandestine Marriage,' describing the conduct of "Betty" who had locked the door of Miss "Fanny's" room, and walked away with the key, the actress said, "she had locked the key, and carried away the door in her pocket." Mrs. Davenport as "Mrs. Heidelberg" had previously excited a hearty laugh by substituting for the original dialogue, "I protest there's a candle coming along the gallery with a man in its hand." Thompson the actor, personating "Lucius" in 'Cymbeline,' instead of saying on discovering the body of "Cloten," "What trunk is here without his top,"

exclaimed in high melodramatic style, "What does this head without a trunk?" The audience, who saw the body lying at full length on the stage, shouted with laughter.

At the representation of De la Motte's play of 'Ines,' one of the audience paid to condemn the piece, with tears in his eyes said to his neighbour, "Do pray hiss for me, for I am quite worn out, and have no power left me." This was a conscientious way of earning his money. This reminds me of another *siffleur* who, during the performance of 'L'Accommodement Imprévu,' of De la Grange, applauded most vociferously, at the same time exclaiming, "What wretched stuff!" On being asked his reason, replied, "I received with my free admission an order to applaud, and I have done my duty; on the other hand, being a man of honour, I could not belie my sentiment."

In the eighteenth century, two private boxes, corresponding to what would now be termed pit boxes, were occupied by those who often decided the fate of a play. In 1720 an individual named de Fontenai exercised a sort of dictatorship at the Théâtre Français; the fate of plays and players depended upon him. He was the arbiter of success or failure.

The Café Prosope was the rendezvous of those engaged in cabals against the theatre; here the leaders met to discuss the line they should adopt, and embody a force ready to take part in the affray. They fought for or against a piece, the question of which was often decided by the "hazard of the die;" indeed, it was said that Dorat owed the

success of one of his plays to a game of cards. Hector Malot, in 'La Vie moderne en Angleterre,' thus writes : — " L'Angleterre, qui a aujourd'hui une littérature si belle et si vivace dans le roman, la critique, l'histoire, et les sciences, n'a point de littérature dramatique ; et ce qu'il y a d'assez digne de remarque dans ce fait malheureusement incontestable, c'est que c'est notre théâtre qui a tué le théâtre Anglais." Monsieur Malot proceeds to say " that some thirty years ago (this was written in the year 1862) translations of French pieces were almost unknown in England, and out of a hundred dramas that were represented, there were at least seventy-five original pieces. The five-and-twenty pieces were not literally translations, they were arranged and adapted to the English taste. In 1835, and from that day to the present almost all the plays brought out in Paris have been transferred to London. They have been condensed, newly arranged, and disarranged ; they have been pirated, the real authors have never been alluded to, nor have they received a farthing's royalty for the original productions of their brain. The author proceeds to say, that the ' Colleen Bawn,' the ' Octoroon,' the ' Peep O' Day,' an imitation of the ' Colleen Bawn,' were the only attractive original pieces, with the exception of ' Our American Cousin,' " satire sanglante de l'aristocratie anglaise, qui provoque chaque soir le rire et les applaudissements d'une bourgeoisie qui toute la journée se couche à plat ventre devant tout ce qui a un titre et un nom." With the exception of the above pieces, the other English theatres acted nothing

but French in translations and imitations. After remarking that Shakespeare failed to draw, and that the English stage is as poor in artists as it is in plays, Monsieur Malot pays a just compliment to Mr. Phelps, who he considers far superior to Charles Kean, who has from his father nothing but the name, and Fechter, who unites the English diction with the horrible taste of le Porte St. Martin.

Of our comic actors he says, Boucicault possesses pathos, simplicity, with powers to call forth smiles and tears. Sothorn in the 'American Cousin,' whose representation of Lord Dundreary is highly caricatured, merits to remain the type of English actors. Robson, Toole, Wignan (*sic*), meaning, I presume, Wigan, Widdicombe and Buckstone, possess great originality; the latter of whom obtained a great success by imitating Dr. Spurgeon, a celebrated preacher, in a piece entitled 'Black Sheep' ('Le Mouton Noir.')

"Good actresses in comedy are more scarce than men; and, although I do not pretend to know all the artistes, I can only name two that come up to my idea—Madame Kean, who possesses real talent, and Madame Boucicault, whom I cannot better characterise than by calling her un *Bouffé femme*, and who has the best of all qualities—le charme." A passing tribute is paid to the late Charles Mathews, of whom he tells the following anecdote. "Being completely astonished at his correct pronunciation of the language, I asked him why he did not make arrangements to appear at Paris on the French stage. 'It is the height of my ambition,' he replied, 'and to accomplish it, I would willingly give up years of

my life.' Why this dream was not realized I know not, as Mathews' talent would have placed him in the highest rank among our best actors."

M. Malot pronounces our *mise en scène*, decorations, and scenery to be far inferior to those of the French; and, with more wit than justice, describes the wide openings that often appear between the two halves of the scene, now and then disclosing a wing of a château, a forest scene, or one representing the regions to which the libertine Don Giovanni descends. With a few remarks on the salaries of performers, or those of "Stars," a just eulogium on the Royal Dramatic College, the clever author, for clever he is, albeit occasionally mistaken, says, "With the exception of the ballet, the life of the artistes is to all appearance irreproachable, they live the most quiet respectable lives. To marry is their sole ambition; to bring up their children is their principal occupation; to eat a pork chop and drink good beer is their only recreation. As a climax, he adds:—

"Et le talent? Hélas! on ne peut pas tout avoir."

Le Sage tells us that when De la Fontaine's ballet of 'D'Astrée' was performed for the first time, this celebrated poet left the theatre at the end of the first act, and entering the Café de Marion, fell fast asleep in a corner of the room. During his nap, one of his friends entered the room, and was so surprised at seeing him there that he exclaimed, "Is it possible, Monsieur de la Fontaine here? Surely he ought to be present at the first representation of his 'Astrée?'" All of a sudden the author awoke, and yawning said:

"I tried to sit out the first act, but it bored me so much that I had not the patience to wait for the others—I admire the patience of the Parisians."

To return to the *Claqueurs*, who in France form a powerful body; on their exertions depend often the fate of a piece or an actor. In the '*Technologie Théâtrale*' I find the following:—The *Claqueurs* are sometimes called the Romans, from their organisation, which resembles that of the Roman legions; they are also termed *Les Chevaliers de Lustre*, from the place they occupy in the theatres. They have a chief with lieutenants under him. The staff consists of intimate friends, habitual *claqueurs*, who are admitted gratuitously. Then there are *Les Lavables*, from laver, a theatrical slang word signifying being bought, who pay a very low price for admittance, and *Les Solitaires*, amateurs who are admitted with the *claque*, on paying the entrance money,—bound, if not to applaud, at least not to hiss. Upon one occasion when a comedy was about to be brought out, the *claqueurs* were instructed to laugh at some of the scenes, and these scenes were pointed out as the first, third, etc.—with strict injunctions to greet the actor who came on in the first scene with applause and laughter. Unfortunately, in consequence of the sudden indisposition of the heroine, a tragedy was substituted for the comedy; and the house being crammed, it was impossible to communicate the fact to *le chef des claqueurs*; the result was, that when "*Orestes*" appeared shouts of merriment welcomed him, and his first tragic soliloquy brought down peals of laughter. This scene of cross purposes continued until the fall of the curtain upon the first act, when

notices were forwarded to the claqueurs to change their tactics.

At the Café Prosopé the Chevalier de la Morlière was enthroned, previous to his taking his station in the pit, among his obedient crew. For a length of time La Morlière was the terror of the place, thanks to the number of his forces. Following the example of Favart, he had at least a hundred and fifty subordinates, who manœuvred admirably well at his slightest signal. Thus he was feared and sought after at the same time. Carrying on his nefarious trade with the most unblushing effrontery, he would receive black mail for supporting or denouncing a piece. At length the dread he inspired became so great that he was forbidden to enter the theatre; this was brought about by his greatest enemy, Mademoiselle Clairon. His unscrupulous practices were however turned against him, for a play of his entitled the 'Creole' was treated in the same manner as he had treated many other dramas—and universally condemned.

In bygone days many fatal encounters have taken place behind the scenes of English theatres, and I now turn to equally sanguinary ones that have disgraced French theatres for some years. The Hôtel de Bourgoyne, in 1588, was the scene of the greatest profligacy, so much so that the respectable portion of the community avoided it. Gambling was carried on to the greatest extent, which generally terminated in brawls and quarrels.

During the reign of Louis XIV., Molière obtained from that sovereign the suppression of an abuse that

had long existed, namely, the admission of the King's household gratuitously into the pit, which was nightly filled with them. These lackey gentlemen, considering themselves wronged, and not at all liking to give up their privilege, determined to make a forcible entry into the theatre. They therefore sallied forth in large numbers to the Théâtre de Molière, attacked the guards, and killed the doorkeeper, who had made a gallant resistance. Rendered more furious by this resistance, they sought everywhere to find the actors, many of whom had fled from the scene in dismay, while the actresses were half dead with fright. Béjart, who was dressed as an old man for a piece he was about to perform in, had the courage to present himself before the enraged disturbers of the piece, exclaiming, "At least, gentlemen, spare a poor old man of seventy years of age, who has only at most a few days to live;" these words, issuing from the mouth of a young and popular actor, caused a burst of laughter, and Molière finally succeeded in stopping this much abused free list, making no exemptions even in favour of any one connected with the court.

These fatal encounters often took place at the Théâtre du Marais, brought on by the above cause. Forcible entrance was made into the theatre, the door-keepers were murdered, though in defending themselves many of their assailants were killed in the streets. Fortunately, an actor named Larogue, a fine gallant fellow, sword in hand, attacked the miscreants, challenging these bullies to single combat, thus by

his bravery putting an end to the battle of the lackeys.

The door-keeper was always placed in a difficult position, many persons independent of those of the royal household claiming admission without payment, thus leading to continued disputes. For the above situation men of undaunted courage, and good swordsmen, were selected. The above disgraceful scenes were carried on for many years, but on the 12th of January, 1791, the authorities at Paris issued an order forbidding any one to enter the theatre armed with a sword, cane, stick, or any other offensive weapon. For some years the above interdiction produced a good effect. On the 22nd of March, 1817, at the representation of 'Germanicus' a severe fight with canes and sticks took place between the enthusiastic admirers of that play, and the discontented. The above *émeute* led to the introduction of a place wherein to deposit canes, etc.

A disgraceful scene took place many years ago at the Théâtre de la Nation at Paris, and which might have led to more serious consequences than it did. Some thieves intent on spoil raised a cry of fire during the performance of the 'Deserter.' The audience were seized with terror; many fled, some were crushed almost to death; happily no lives were lost. During the panic the "light-fingered" gentry did not fail to profit by it, as on the following day it was ascertained that no less than thirty-three robberies had taken place.

CHAPTER XVI.

MY RECOLLECTION OF THE DRAMA FROM THE YEAR 1810—THE OLD GREEN CURTAIN, AND PLAYBILLS—MODERN PROGRAMMES—GIVING OUT PLAYS—LISTON'S BUFFOONERIES—HOUSE OF COMMONS IN 1781 ADJOURNING TO ATTEND VESTRIS' BENEFIT—DESECRATION OF DRURY LANE, 1831—WILD BEASTS—STAGE PROPERTIES—FETE ON BOARD THE ROYAL YACHT, SEPTEMBER, 1804—ELLISTON AND MISS DECAMP—THEATRICAL REPRESENTATION AT THE TUILERIES BEFORE THEIR MAJESTIES LOUIS PHILIPPE AND QUEEN AMELIA.

"The play's the thing."

SHAKESPEARE.

My recollections of the theatre go back about sixty-seven years; albeit, previous to that, I had often been as a boy "taken to the play." Well do I remember the season of 1810, which was a remarkably good one; the Drury Lane Company were acting at the Lyceum, having been burnt out of their old house; never shall I forget my delight at the following performance which took place for Mathews' benefit, 'The Clandestine Marriage' and 'Killing no Murder,' the hero of the night acting

"Lord Ogleby" in the comedy, and "Buskin" in the farce.

What a galaxy of talent was there assembled! Powell, Dowton, Decamp, Mathews, Rae, Melvin, Penlay, Horn, Phillips, Oxberry, J. Johnstone, Knight, Wrench, Wewitzer and 'Jerry Sneak' Russell. Mesdames Sparks, Orger, Edwin, Chatterley, Mountain, Harlowe, Bland, and Powell. Misses Duncan and Rae.

At the little theatre in the Haymarket, during the summer, we had Bannister, C. Kemble, Mathews, Jones, Liston, and Farley; Mesdames Gibbs, Glover, C. Kemble, Davenport, J. Liston, Mathews, and Miss H. Kelly. Nothing could exceed the fun, pathos, and broad grins of the audience, which the following performance elicited. 'Love Laughs at Locksmiths,' 'Children in the Wood,' and 'Tom Thumb.' Bannister was all life as "Risk," while his "Walter" brought tears into the eyes of many. These were speedily turned into shouts of merriment when Mathews and Liston appeared in the afterpiece. Those, indeed, were the palmy days of the drama, inasmuch as the "starring" system had not commenced, and the companies at the principal theatres were strong and efficient. Let me not be misunderstood. It is far from my intention to disparage the talent of the present day, which is exceedingly great, and in many instances never excelled, while the *mise en scène* and costumes are far superior to what they were. Still the companies, with some few exceptions, are not so compact, and thereby not so competent to do justice to tragedy, comedy, opera,

and farce, as in bygone days. It is sad to reflect, if we turn our steps to Covent Garden, that "throats from Italy and feet from France" warble and caper on these boards, once graced by the majestic Siddons, the classical Kemble, the pathetic O'Neill, the impassioned Kean. To quote the words of old Polonius :—

" 'Tis true, 'tis pity ;
Pity 'tis, 'tis true,"

that the works of Shakespeare are no longer represented on this stage, except in an Italianized form, and with the adventitious aid of music. Take, for instance, 'Otello' which, beautiful as it is as an opera, loses all its charms for the lovers of histrionic art. How beautifully has Akenside described the genius of that mighty spirit, that Proteus of the drama, who changes himself into each character, and enters into every condition of human nature :—

" O, youths and virgins ! O, declining eld !
O, pale misfortune's slaves ! O ye who dwell
Unknown, with humble quiet ! Ye who wait
In courts, and fill the golden seat of kings !
O, sons of sport and pleasure ! O, thou wretch
That weep'st for jealous love, and the sore wound
Of conscious guilt, or death's rapacious hand,
That left thee void of hope ! O, ye who mourn
In exile ! Ye who through the embattled field
Seek bright renown ; or when for nobler palms
Contend, the leader of a public cause !
Hath not his faithful tongue
Told you the fashion of your own estate,
The secrets of your bosom."

Byron's remarks, too, applied to one of his distinguished predecessors, are so applicable to the immortal bard that I cannot resist quoting them:—"Neither time, nor distance, nor grief, nor age, can ever diminish our veneration for him, who is the great poet of all times, of all climes, of all feelings, and of all stages of existence. The delight of our boyhood, the study of our manhood, perhaps, if allowed to us to attain it, the consolation of our age. He has assembled all that a good and great man can gather together of wisdom, clothed in consummate beauty."

But, if the dramas of Shakespeare have been more or less driven from the two national theatres, happily others have opened wide their portals for their reception. In our day the Lyceum, Haymarket, and Princess's, have produced Shakesperian plays. Phelps, when manager of Sadler's Wells Theatre (dear old Sadler's Wells, now no more), was one of the first to bring forward the plays of Shakespeare at a minor theatre. He seems to have felt with Ben Jonson:—

"Sweet Swan of Avon! what a sight it were
To see thee in our water yet appear."

The sight has been realised, and the Swan of Avon, somewhat ruffled by the neglect and slights of the beauties of the west end of the town, glided majestically with the stream in the new River Head, amidst the smiles and plaudits of the *angels* of Islington.

I well remember the time of the old green curtain, when playbills were printed on very coarse paper, when neither posters nor "sandwich" men carrying placards in front and rear, were to be seen; when at the

conclusion of the first piece the next night's performance was given out, when the evening's entertainment began with a tragedy, comedy, or opera, concluding with a farce, or at Easter and Christmas a melodrama and pantomime, and when the front rows of the pit had not been turned into stalls. Now, instead of the dreary looking curtain, with a few slits in it, through which some peering Paul Pry of an actor, or inquisitive actress, took a peep at the audience, to report in the green-room whether the house was full, or that there was "a beggarly account of empty boxes," like those of the needy apothecary in 'Romeo and Juliet,' we have a well-painted drop scene. Now, instead of a small dingy playbill, we have Eugene Rimmel's exquisitely scented programmes, printed in clear type upon the whitest ornamental paper; now managers, "Willing" and anxious to show off any particular scene, employ the clever and public-spirited of the above name, to cover dead walls and hoardings with gigantic posters and Brobdignag figures; now we meet men in single file bearing on their backs and in the front coloured portraits of some popular actor or actress; in addition to the above announcements, the pavement itself attracts the attention of the passer-by to some theatrical announcement. Now the next night's performance is not given out by the stage-manager or some other performer. In bygone days occasional buffoonery was got up by Liston or other low comedians; Abbot during the run of 'Guy Mannering' generally, as the representative of Colonel Mannering, gave out the play, and no sooner had he uttered the words, "Ladies and gentlemen,

to-morrow evening this opera will be repeated," or "the tragedy of 'Hamlet' will be performed," than Liston would walk on from the opposite side, and advancing to the footlights, exclaim, "Prodigious!" Occasionally he would come on, and not appearing to notice the performer about to make the announcement, would commence, "Ladies and gentlemen," then giving a look, and uttering an exclamation of surprise, would retire. This naturally not alone excited the risible faculties of his victim, but caused a general laughter throughout the house, who treated the joke as an unpremeditated one. Now, instead of the performance commencing with *la pièce de resistance*, a tragedy, comedy, or opera, an *entrée* in the shape of a screaming farce is introduced, in order that the fashionable part of the audience may not be disturbed at their late dinners. Burlesque, too, has in a great measure driven legitimate farce from the stage, melodramas with ghosts, spectres, murders, terrific combats, no longer delight an Easter audience, except perhaps at transpontine theatres, and the pantomime of the present day is as different to the old harlequinade as Edith Wynne's voice is to a ballad singer in the street. Now we have, at all the theatres, a witty opening, a graceful ballet, and a transformation scene of the highest artistic merit, aided at Drury Lane by the Vokes family—a host in themselves—who for grace, activity, terpsichorean and vocal power, have never been, and can never be, excelled. An occasional happy "skit" on some absurdity of the day enlivens the harlequinade, but the genuine humour of the clown died with Joe Grimaldi and Mathews, and fun, frolic,

and clever mechanical changes are things of the past. In a monetary point of view, the introduction of stalls has added greatly to the treasury, but they have their drawbacks to the public, the principal one of which is the constant coming in and going out, the talking that is carried on, and last, not least, the high price that is charged for them. Some managers have very properly introduced a new system—that of abolishing fees on booking, and gratuities to box and stall-keepers. It is a consummation devoutly to be wished “that all managers would follow the example.” One grand improvement has been carried out, for which the public are indebted to Macready, namely, objectionable females are not as formerly admitted gratis, polluting the atmosphere by their shameless conduct.

It will scarcely be believed in our day that the House of Commons adjourned on one occasion to enable the members to attend the benefit of Vestris at Her Majesty’s Theatre. Yet such was the case, as will be seen by the following extract of a letter from Horace Walpole to the Reverend Mr. Mason, dated February 19, 1781:—“They have put off the second reading of Burke’s Bill because Wednesday was a fast day, and Thursday Vestris’s benefit. Religion has had its day, and a French dancer his; and then the National Senate will be at liberty to think whether it will save threepence halfpenny out of eighteen millions that are to be raised in hopes of protracting the war, till we want at least eighteen millions more.” The above-mentioned Vestris was known as “Le Dieu de la Danse.” In England he carried all before

him, but at Paris he had a young and popular rival in the person of Duport, which gave rise to the following *calembourg*,—"Vestris a fait naufrage en approchant du Port." Vestris's son was a popular dancer in London, of whom it was said :—

"Immortal chief! that on one leg could do
What erst no mortal could achieve on two."

In 1831 the boards of Drury Lane Theatre were desecrated by converting the temple of the legitimate drama into a menagerie. Monsieur Martin, from the Cirque Olimpique at Paris, and his wild beasts, appeared on the 16th of October, and surprising and curious as was the general effect of the exhibition, it was certainly not suitable to a stage on which the best works of Shakespeare, Sheridan, Goldsmith, Colman, and other distinguished dramatists had been represented. In one scene, Monsieur Martin was seen lying asleep on a lioness, and was afterwards defended by that animal and a very fine male lion, against a party of armed soldiers. Two boa-constrictors wound themselves round his children, whom he rescued from the frightful folds of the serpents. There was a procession, in which two elephants figured; a llama was hunted by a small tiger. In the latter part of the drama Monsieur Martin was thrown into the den of a lioness, reputed to be the fiercest of her kind, and after a long and arduous fight he conquered the animal. The last scene exhibited the triumphal entry of Hyder Ali into Mysore with his elephants. The Duke of Devonshire was

the Lord Chamberlain at the above period, and knowing how high his grace stood in the estimation of all, I own I felt some surprise at the exhibition being allowed at a theatre under his control.

Stage properties were not in former days what they now are. Still R. Brome, in 'The Antipodes,' written in 1640, gives the following description, which proves that even at that period they were far from contemptible. Byeplay is speaking of Peregrine:—

“He has got into our tiring-house amongst us,
 And ta'en a strict survey of all our properties,
 Our statues and our images of gods,
 Our planets and our constellations,
 Our giants, monsters, furies, beasts, and bugbears,
 Our helmets, shields, and vizors, hair, and beards,
 Our pasteboard marchepanes, and our wooden pies.
 Whether he thought 'twas some enchanted castle
 Or temple hung and pil'd with monuments
 Of uncouth and of various aspects,
 I dive not to his thoughts : wonder he did
 Awhile, it seem'd, but yet undaunted stood ;
 When on the sudden, with thrice knightly force,
 And thrice, thrice puissant arm, he snatcheth down
 The sword and shield that I played Blois with ;
 Busheth amongst the aforesaid properties,
 Kills monster after monster, takes the puppets
 Prisoners, knocks down the Cyclops, tumbles all
 Our jigamabobs and trinkets in the wall.
 Spying at last the crown and royal robes
 I' th' upper wardrobe, next to which by chance
 The devil's vizor hung, and their flame-painted
 Skin-coats—these he remov'd with greater fury,
 And (having cut the infernal ugly faces
 All into mammocks) with a reverend hand,

He takes the imperial diadem, and crowns
Himself King of the Antipodes, and believes
He has justly gained the kingdom by his conquest."

In more recent days, I find that "Mist," the manager in Colman's epilogue to Reynolds' comedy of 'Management,' thus refers to rural Thespian temples:—

"My country playhouse, ere I came to town,
Almost knocked up, has been in lots knocked down.
A sturdy farmer bought the walls—what then?
What was a barn will be a barn again.
Corn on the stage, not mummers, will be seen,
And oats be *threshed* where actors should have been."

Among other theatrical curiosities, I find the following address to their Majesties, George the Third and Queen Charlotte, on entering the yacht at the fête given on board, on the 29th of September, 1804, in honour of the birthday of her Royal Highness the Duchess of Wurtemberg. It was spoken by Mr. Elliston and Miss Decamp, afterwards Mrs. Charles Kemble, in the characters of a sailor and his wife.

The sailor breaks from his companions, and says to them:—

"I tell you I will speak, so stand aside
And let a sailor, who has long defy'd
His country's foes, for once approach his king,
The humble tribute of respect to bring.
He, God preserve him! loves an English tar,
Nursed amid tempests, and the din of war;
And hears, well-pleased an honest tongue impart
The plain effusions of a loyal heart.

[Turning to the King.]

Then trust me, Sir, there's not a bosom here,
 Nor one that breathes a thought, to Britons dear,
 Which does not feel the gen'rous glow of pride
 To see his friend, his monarch by his side.
 Ah! could you but conceive the general grief,
 The look which mock'd all comfort's cold relief,
 Whene'er a transient cloud of illness spread
 Its chilling vapour o'er your honour'd head.
 Who hopes to pass her happiest hours of life,
 May read each duty which adorns a wife,

[Turning to the Queen.]

Reflected from the throne, where rank and birth
 Shed the soft lustre of domestic worth.
 Or would a daughter's heart enquire the way
 How best she may a parent's care repay,

[Turning to the Princesses.]

Believe me, ladies, when I turn to you,
 To pay the tribute to your virtues due ;
 I am no actor here, if from its lid
 The tear of admiration start unbid.
 These are rewards a king may call his own,
 Brighter than all the jewels of his throne ;
 Bought by a life in deeds of virtue spent,
 Which, firm as adamant, on Heaven intent,
 Was never from its course of duty bent.
 Forgive my tongue thus prattling out of time,
 Like sweet bells jingling on unmeasur'd chime ;
 Since 'tis the fulness of my joy that speaks,
 The heart thro' forms of ceremony breaks ;
 For who can see a king whose virtues blend,
 Which deck the Father, Monarch, and the Friend,
 And not by Nature's magic sympathy,
 Recall at once some fond congenial tie ?
 Then trust me, Sir, henceforth, when tempests roar,
 And the winds whistle through my cottage door,

While in my solitary bed I'm laid,
 And fears for Tom my anxious soul invade,
 The thought that 'tis for you my sailor braves
 The battle's danger, and the stormy waves,
 I need not now proclaim your subjects' joy,
 Most marked by what we felt, when fear's alloy
 To ev'ry fond anxiety gave birth
 'And taught the value of our jewels' worth.'
 If thus your people feel, what tongues can tell
 The rapt'rous joy that must the bosom swell,
 Of those who add, to ties like ours, the call,
 Which Nature's sympathies impress on all,
 Whether they feel a monarch's scepter'd lot
 Or dwell the peasant of the poorest cot:
 But chiefly hers, who, in a foreign land,
 Far from her father, and his shelt'ring hand,
 Is absence felt that doubled cause of woe,
 Which all who taste suspense too keenly know;
 Who, now perhaps, the while her health goes round,
 And the deck echoes to the festive sound,
 In fond imagination views the scene
 And sighs to think what barriers intervene
 To stop the thanks, that hang upon her tongue
 Intent on him, from whom her being sprung.
 'Oh! may he live' she cries with mingled tears,
 'Longer than I have time to tell his years,
 And, while the dews of sleep his brows o'erspread,
 May all good angels guard his nightly bed.' "

[Enter Sailor's wife, interrupting the Sailor.]

"My worthy friend, have you forgot the fame
 Of old St. Michael, of goose killing name?
 How, ev'ry year, on this auspicious day,
 Our vows to him with grateful teeth we pay,
 When cackling animals by instinct feel
 A sort of tremor through the bosom steel?
 You surely have; but pr'ythee say no more,

For, if you are not mute, I must implore
 My Sovereign himself his aid to lend.
 He, to all just prerogative the friend,
 Will never see a female, fair and young,
 Robb'd of her best prerogative, her tongue.
 And now, forsooth, when ladies ride a race,
 And vie with men in ev'ry manly grace;
 Oh ! could our grandmothers on earth arise,
 How would such thoughts astound their wond'ring eyes ?
 They, who the Decalogue in cross-stitch wrought,
 Or good morality in samples taught,
 Who never rode but on some festive day,
 When behind John, upon a long-tail'd grey ;
 Strapp'd to a modest pillion's sober side,
 My good Aunt Deborah came out a bride ;
 She a long-waisted Joseph proudly wore,
 And on her head an ample bonnet bore,
 What would she say to see the modern maid,
 With jockey sleeves and velvet cap array'd,
 Dashing thro' thick and thin to win the post,
 And swearing when she finds her wishes crost !
 But how can I one thought to censure give,
 When here, collected in this vessel, live
 Whatever virtues dignify our kind,
 Or stamp with excellence the female mind !
 Here the soft maid, whose plighted vow is past
 To him she fondly loves, with whom at last
 Shall make my heart with patriot ardour burn,
 And hope anticipate his glad return.
 So now farewell ; but oh ! may all, next year,
 Again with merry hearts assemble here,
 Once more to view their happy Sovereign prove,
 His Queen's, his Children's, and his people's love."

Who the writer of the above address was I know
 not, but unquestionably he administered a strong
 dose of "soft sawder." Why the lines were to be
 spoken in the characters of a sailor and his wife I

know not, for the phraseology does not smack of the fore-castle. The British seaman of the British stage, generally comes on rolling like a porpoise in a storm, chewing a quid, hitching up his trousers, and exclaiming "Shiver my timbers, Jack," and he certainly would not indulge in such flowery tropes as "dew of sleep," "angels guard his nightly bed,"—hammock would be the word—"rapturous joy," and "nature's sympathies." He probably would address the monarch more in the nautical style than the sentimental:—

*"Belay, belay, you lubbers, stand aside,
And let a sailor who has long defy'd
His country's foes, for once approach his King,
The humble tribute of respect to bring.
He hates a Frenchman, loves an English tar
Nursed amid tempests and the din of war,
And sure am I, his Majesty will stand,
Some rum and baccy to each able hand,
So let our skipper enter in his log,ⁿ
We've spliced the main brace with a glass of grog.*

And Mrs. "Tom," who "lays" the trowel (of flattery) on pretty freely, might have left out her allusion to Michaelmas Day, bearing in mind that the bird she refers to is famed for that sibillation—

"That word of fear,
Unpleasant to the actor's ear."

The allusion to the *soi-disant* Mrs. Thornton's race, which took place during the previous month, at York, was happily introduced. I presume a "long-waisted Joseph" was a species of riding dress; 'unde

derivatur' I leave to the learned, though I have an idea upon the subject, which I may as well keep to myself. Instead, too, of saying "Pr'ythee say no more," Mrs. Tom probably would have told him "to haul in his jawing tacks, and not spin so long a yarn;" few sailors would talk of "plighted vows," "soft lustre of domestic worth," or exclaim,

"Forgive my tongue thus prattling out of time,
Like sweet bells jingling on unmeasur'd chime."

I, however, give the original lines, as they prove the loyalty of the theatrical profession, upon one who honoured them with his support and patronage.

In the month of January, 1845, their Majesties Louis Philippe and Queen Amelia gave a grand theatrical representation at the Tuileries, upon which occasion Mr. Macready and the English company appeared in 'Hamlet,' followed by the petite comedy of 'The Day after the Wedding.' A very pretty theatre was fitted up capable of holding six hundred persons. A few minutes after eight their Majesties and the Princesses, Marshal Soult, M. Guizot, and the other Cabinet Ministers, with the great officers of State, and the household, took their seats in the spacious gallery, immediately opposite the stage. The side boxes had been previously filled by the various Ambassadors and Ministers from all the Courts of Europe, with their ladies, the leading members of the Chamber of Peers and Deputies, and almost all the distinguished foreigners then residing in Paris. The parterre was glittering with uniforms,

and the elegant dress worn by the ladies presented a contrast to the sombre appearance of this part of the house at the public theatres in Paris, which is exclusively occupied by the sterner sex. The tragedy, ably supported by Macready and Miss Faucit, went off wonderfully well.

CHAPTER XVII.

**THEATRICAL LAWSUITS—MACKLIN—RIGHT OF AN AUDIENCE TO
HISS—C. KEMBLE *v.* W. FARREN—ELLISTON'S ASSAULT ON
THE AUTHOR OF 'PAUL PRY.'—A POOLE IN A PASSION—A
PUDDLE IN A STORM—QUI TAM ACTION—DUNN *v.* DAVIDGE.**

"I'll answer him by law; I'll not budge an inch."

SHAKESPEARE.

SOME hundred years ago a question was raised as to the right of an audience to condemn a performer acting on a public stage, and this question was brought before the Court of King's Bench by Mr. Macklin, late of Covent Garden Theatre, against several persons for hissing and otherwise insulting him the last night he appeared at Covent Garden Theatre to perform the part of Shylock, for preventing his going through the character, and likewise the loss of his bread. The motion was rejected, it being observed, that as the theatres were opened for the reception and entertainment of that part of the public who paid for their admission, the audience had a right to applaud, condemn, nay, reject what performers they thought proper; but if any unjust combination was formed previous to the opening the house, an action at common law might be grounded; but in the instance then before the

court, there did not appear any room for such plea, and therefore he was advised to make his peace with the town as speedily as possible. The Attorney and Solicitor-General, Messrs Dunning and Wallace, appeared for Mr. Macklin, but not their eloquence could obtain a verdict.

Some few months after, Mr. Macklin obtained a rule to show cause why an information should not be filed against six gentlemen for a riotous conspiracy founded in private premeditated malice, to deprive the said Macklin of his bread, by causing him to be expelled from Covent Garden Theatre last winter. The court subsequently was pleased to grant an information against all but Mr. Sparkes. The bench recommended it to the gentlemen to make restitution to Mr. Macklin, and compromise the matter without bringing the cause to trial.

The above advice was not followed, and the cause came on to be tried by way of indictment in the Court of King's Bench before Mr. Justice Aston and a special jury. The indictment consisted of two counts: the first specifying that on the 18th of November, 1773, the defendants had been guilty of riot; the other, that they had been guilty of a conspiracy; both in order to cause Mr. Macklin to be dismissed from their stage by the patentees of Covent Garden Theatre. The judge, after hearing the evidence and summing it up with accuracy and impartiality, desired the jury to exercise their judgment; and if they thought the defendants guilty of both counts, they should find accordingly. The jury then withdrew, and in about twenty minutes brought Clarke in guilty of the riot,

and the others, Leigh, Miles, James, and Aldus, of the conspiracy. Judgment was deferred until next term. When Mr. Justice Aston reported to the court his minutes of the evidence produced at the trial, Lord Mansfield observed on the nature of the offence, called it a national disgrace, and in very severe terms reprobated the conduct of the parties concerned in it. He said, in the first stage of the business he had urgently advised the defendants to make Mr. Macklin an adequate compensation for the great damage he had sustained; that he then particularly pointed out as an advisable measure the saving of the costs, by putting an end to the matter at once; that the law expenses were now swelled to an enormous sum, which sum the defendants themselves had given rise to, by their obstinacy and want of prudence.

Some time was spent in the courts endeavouring to make an amicable adjustment of the matter, and a final conclusion of it. Mr. Colman was proposed as arbiter-general, which the defendants unanimously agreed to; but Mr. Colman declined the office. At length Mr. Macklin, after recapitulating his grievances, informed the court that to show he was in no way revengeful, with which he had been charged, he would be satisfied with the defendants paying his law expenses, taking one hundred pounds' worth of tickets on the night of his daughter's benefit, a second hundred pounds' worth on the night of his own benefit, and a third on one of the manager's nights, when he should play! This plan, he observed, was not formed on mercenary views; its basis was to give the defendants popularity and restore mutual amity. Lord Mansfield

paid Mr. Macklin very high compliments on the honourable complexion and singular moderation of this proposal; his lordship declared it did him the greatest credit; that generosity was universally admired in this country, and there was no manner of doubt but the public at large would honour and applaud him for his lenity. His lordship added further, that notwithstanding his acknowledged abilities as an actor, he never acted better in his life than he had that day. The proposal was accepted by the parties, and the matter was thus ended. During the course of the business, Lord Mansfield took occasion to observe that the right of hissing and applauding in a theatre was an unalterable right; but that there was a wide distinction between expressing the natural sensations of the mind as they arose on what was seen and heard, and executing a preconcerted design, not only to hiss an actor when he was playing a part, in which he was universally allowed to be excellent, but also to drive him from the theatre, and promote his utter ruin.

Soon after the above decision, the managers of Covent Garden Theatre met, and generously agreed to give up their claim to the hundred pounds' worth of tickets.

The above fracas led to an action in the Court of King's Bench, after having been outstanding nearly eleven years. The ground of the suit was this: Mr. Macklin in September, 1773, entered into an engagement as an actor of the Covent Garden company for three years, at a salary of £400 per season, with a benefit. On the 18th of November, in consequence of a

quarrel that had arisen between him and some of the play-house frequenters of that day, already recorded, a riot took place and he was driven from the stage; the managers not daring to let him appear again. The latter considered this as an incapacitation of Macklin to perform his part of the engagement, and supposed the contract necessarily dissolved. Macklin, on the contrary, having sent regularly to demand his salary, and offered to play any character the manager should appoint, commenced a suit in chancery for the recovery of his salary, and an average amount of profits for his benefit. After filing bills and cross bills, and various expensive and tedious proceedings in equity, he was advised to try for a remedy at common law; and accordingly brought an action on the case in the Court of King's Bench. Evidence having been called to prove the substantial fact, and counsel on both sides having been heard, Lord Mansfield recommended a compromise, when Mr. Macklin rose and said he had offered long since to leave it to the arbitration of any one merchant, or any one lawyer in the kingdom, and that he was then ready to abide by the decision of any one of the jury. The learned judge complimented Mr. Macklin on his candour and fairness, and it rested with Mr. Colman how the matter was to terminate. Mr. Colman declared that he had never before heard of the Plaintiff's being ready to submit the case to the arbitration of an individual or he would have closed with him on the proposition; and that he would do so then, provided the matter could be so adjusted that he could be secure that no more than his proportion of the sum awarded to Mr.

Macklin should fall upon him. Mr. Colman explained what he meant, by stating that the engagement was for three years, in only the first of which he had an interest in Covent Garden Theatre, though the action was brought against him nominally for the whole sum claimed, as the acting manager at the time Mr. Macklin was engaged for the three years. Lord Mansfield told Mr. Colman that, being the defendant, he must pay the whole sum, be the award what it might; but that his partners were bound to pay their proportions to him, and it could not be supposed that they would hesitate to discharge what the law would oblige them to pay if they did make any hesitation upon the subject. His lordship then said he would settle the matter if the parties approved.

This being assented to by Mr. Macklin and Mr. Colman, his lordship said he considered a riot in a theatre, of the sort in question, as a common calamity by which the manager and performer were equal sufferers, and therefore he should halve the matter; and as Mr. Macklin had brought his action for £1000 award him £500, and each party to pay their own costs. This was cheerfully acceded to, and a rule drawn to enforce the decision, and tie up the plaintiff and defendant from commencing any future suit or suits upon the subject. Some civilities passed between Lord Mansfield and Mr. Macklin, and the latter, before leaving the court, assured his lordship that he had never known what justice or equity was before.

Sheridan tells us in the 'Critic,' that when actors do agree their unanimity is wonderful, but experi-

ence, alas ! proves to us that occasionally "the affairs of men and mice gang oft a gley." Numerous actions have been brought by managers against actors for breaches of engagement ; and one, that caused a great green-room sensation at the time, was the action brought in 1829 by Mr. Charles Kemble, as managing proprietor of Covent Garden Theatre, against the inimitable William Farren to recover damages for a breach of engagement entered into in September, 1827, by the plaintiff, on behalf of himself and the other proprietors of Covent Garden Theatre on the one part, and the defendant on the other, whereby the latter engaged to become a principal comedian at that theatre for four seasons (except during such time as the Haymarket Theatre should be open), at a salary of £3. 6s. 8d for each night on which he performed, together with a play and a farce for his benefit each season ; and it was agreed between the parties that, if a breach of the agreement was committed on either side, the party committing such breach should pay to the other a penalty of £1000 by way of liquidating damages ; with a proviso, however, that, in the event of any change taking place in the control or management of the theatre, the defendant should be at liberty to annul the engagement upon leaving notice of such his intention at the theatre. The breach assigned was that the defendant had refused to perform this season at Covent Garden, but had transferred his services to Drury Lane. A letter from Mr. Kemble to Mr. Farren, dated October the first, 1828, and written in reply to a notice from the latter announcing his intention to annul the agreement on the ground of a

change in the management, was put in and read. It stated that no change had taken place, and declared that Mr. Farren was not at liberty to annul his contract, and would be compelled to perform it by the adoption of legal measures on the part of the proprietors. Mr. Robertson, the treasurer of Covent Garden, proved that Mr. Farren had performed at that theatre during the last, but not during the present season, and that he had performed this season at Drury Lane. Several pieces, in which Mr. Farren had performed the principal parts, had not been represented at Covent Garden, in consequence of his absence from that theatre. Covent Garden had not been so well attended during the present, as during the last season; one of the causes of which was the absence of Mr. Farren. At Drury Lane several pieces, in which Mr. Farren performed, had been played during the present season, and had been very attractive there. There had been no change in the management between the last and present season. On cross-examination the witness admitted that there might be other causes which led to the ill success of Covent Garden, during the present season, besides the absence of Mr. Farren. The general depression of the times might certainly have some effect upon it. Miss Smithson's engagement had not turned out so attractive as had been anticipated; Mr. Kean had given up his engagement, after performing a certain number of nights; Madame Vestris had been ill for a long time. Re-examined in chief. Whatever other causes might have operated in producing a diminution of the receipts at Covent Garden,

during the present season, he was sure that the absence of Mr. Farren, and his performing at the other house, was a powerful one.

An admission was put in, from which it appeared that Mr. Farren now received £5 a night at Drury Lane.

Mr. Morton the dramatist, stated that he held an engagement at Covent Garden Theatre; his duty was to read new plays—to advise upon them, and on the cast of characters, and upon the revival of old plays. The present season had not been so productive as the last; the 'School for Scandal' had not been acted in consequence of Mr. Farren's absence, nor had the 'Clandestine Marriage,' in which comedy Mr. Farren played, and was highly successful. Mr. Blanchard, who had been a member of the Covent Garden Company for twenty-nine years, confirmed Mr. Morton's statement, and ascribed the falling off in the receipts to the defection of Mr. Farren.

Mr., afterwards Lord, Campbell, for the defendant, asserted that at the time the agreement was made, the theatre was under the management and control of Mr. Kemble, who was the friend of Mr. Farren, and between whom and himself there was no professional rivalry. Mr. Farren, therefore, was willing to enter into an engagement with Mr. Kemble, but was determined to be subjected to the control of no other person. He continued at the theatre while Mr. Kemble remained manager; but when Mr. Fawcett was this season appointed for the first time stage-manager, a change had taken place which entitled Mr. Farren to put an end to his agreement. The

jury had heard what was the line of character Mr. Fawcett once filled, and which he had resigned on the engagement of Mr. Farren; taking the representation of the second-class of old men, yielding the representation of the first-class of old men to Mr. Farren. Between these gentlemen there was, therefore, a professional rivalry; and though Mr. Fawcett, besides being an excellent comedian, was, in private life, a most honourable and exemplary man, yet no one could doubt that his appointment to the management and control of the theatre entitled Mr. Farren to annul the contract, which he had stipulated should only continue while the management and control of the theatre remained unchanged. Mr. Fawcett had not only been appointed to the "legislation" of the theatre, but he (Mr. Campbell) would prove had actually begun to exercise the duties of his new office. But could there be any doubt of his having acted on his appointment, when he had actually received the £200 additional salary for discharging its functions? He would produce in evidence letters from him to Mr. Planché and Mr. Peake, who were both authors of many successful pieces, and both of whom he requested to afford to the theatre the benefit of their talents under his management, in the same manner as they had previously been afforded to it under the management of Mr. Kemble. He would further prove the alteration in the management from a paragraph which appeared in the *Times* newspaper on the 2nd of September, 1828, the manuscript of which he should show had been sent from the theatre, and which was in these words:—

"We are requested to state that Mr. Kemble has delegated the management of Covent Garden Theatre, in every respect, to Mr. Fawcett." In addition to all this, he should prove it out of Mr. Kemble's own mouth, as well as from other sources. Mr. Young stated that on meeting his friend Charles Kemble at Paris, and expressing his surprise that he should be there so near the time of the opening of the theatre, the latter replied, "Really, Young, the continuance of the annoyance I suffered would have driven me distracted;" he added, "I have done with it, and God bless the man who gets it."

Mr. J. R. Planché and Mr. Peake proved the receipt of the letters referred to by Mr. Campbell. Mr. Vining stated that he had been engaged by Mr. Kemble, who promised that he should have an opening character. Instead of which, the characters allotted to him were Tybalt and the Duke of Norfolk; upon which he waited upon Mr. Kemble, who told him that he must apply to Mr. Fawcett. Mr. Walton, reader and corrector of the press at the *Times* office, stated the manuscript from which the paragraph in question was printed must have been destroyed, because manuscripts of that description were destroyed every six months, beyond which period, from their rapid accumulation, they could not be conveniently kept. He was unable to say, except from supposition, where the manuscript had come from. [The paper was therefore not read.] The notice of Mr. Farren terminating the agreement on the ground that the management had changed was then read.

The Lord Chief Justice summed up the case to the jury, and left it to them to say whether there had been a change in the management and control of the theatre such as to justify the defendant's breach of the agreement ; and intimated his own opinion, that the paper which required Mr. Fawcett to give the proprietors, from time to time, an account of any increased expenditure, and the act of striking out from that paper the declaration that the management devolved on Mr. Fawcett, without any intention on the part of the proprietors to interfere, seemed to contradict the opinion entertained by the defendant. He could not so construe the agreement as to say that there should be no change in the subordinate management without giving Mr. Farren the right to annul his agreement ; for, in his opinion, Mr. Farren would have no such right, unless the superintending control and management of the theatre were abandoned altogether by the plaintiff and the other two proprietors. The jury, after a very few minutes' deliberation, returned a verdict for the plaintiff. Damages, £750. With all due deference to the opinion of the learned and upright judge, Lord Chief Justice Abbot, who summed up in favour of the plaintiff, we think the verdict of the jury, who were probably influenced by the judge's remarks, perfectly unjust. According to the strict letter of the law it might not be so, but taking the case in a common-sense and equitable point of view, a verdict ought to have been returned for the defendant. It was a matter of very serious importance to Mr. Farren, that he should not be under the control of a manager whose line of business would clash with his own, and

to avoid this, the clause enabling him to annul his engagement was probably introduced. So long as Mr. C. Kemble reigned over the destinies of Covent Garden, Mr. Farren felt sure that justice would be done to his professional talent; and although I fully endorse Mr. Campbell's eulogium on Mr. Fawcett, that he was "an excellent comedian, and a most honourable and exemplary man in private life," still a professional rivalry between two such actors, both excellent in nearly the same line of characters, must exist; and in that case, to adopt a homely simile, "the weakest must go to the wall." So long as Mr. Charles Kemble was manager, Mr. Farren was content to serve under him, but when he delegated his authority to another, and that other was an actor, who, if he kept himself prominently before the public, must more or less put Mr. Farren in the background, I can see no reason why the latter was not justified in cancelling his engagement, still less why he was to be mulcted of so large a sum as £750 as damages, in addition to the costs of both parties.

Another theatrical action was brought before the Court of the King's Bench against the great Robert William Elliston for an assault on Mr. Poole, author of 'Hamlet Travestie,' 'Paul Pry,' 'Simpson and Co.,' etc. The quarrel arose in consequence of Mr. Elliston, then lessee of Drury Lane Theatre, withdrawing the usual privilege given to dramatic authors, of free admission to the house. Several letters passed upon the subject, in one of which the lessee said, "he had heard of a puddle in a storm, to which might be added a *Pool* in a passion." Mr. Poole, being unable to

obtain a satisfactory answer, determined to call upon Mr. Elliston, and went for that purpose to the theatre, accompanied by a friend, Mr. St. Aubyn, a barrister; he chose the morning, not wishing to disturb the defendant in his hours of relaxation and enjoyment; he knocked at the door, sent in his card, that of his friend, and they were both shown into a room. Mr. Elliston entered the apartment in a violent rage, and storming with passion; he instantly addressed the plaintiff in terms most gross and low. This was accompanied with a threat of personal violence if the plaintiff did not immediately leave the room, and, in fact, before the plaintiff could obey the mandate, he began beating, and attempted to kick him. Mr. Elliston then endeavoured to collar Mr. Poole, and on his friend interposing to separate them, he called him a liar, and threatened to serve him in the same way. Mr. St. Aubyn corroborated the above, but was subject to a very severe cross-examination by Mr. Scarlett, which, however, did not shake his evidence. The Lord Chief Justice summed up, leaving it with the jury, that if they thought Mr. Poole had brought the assault upon himself, they would give only the most moderate damages. The jury, after consulting for ten minutes, returned a verdict for the plaintiff—Damages, £80.

Many lawsuits arose from the monopoly of the two winter theatres; at the Guildford assizes in 1828, Dunn, on the part of Drury Lane, brought a *qui tam* action against Davidge of the Cobourg, afterwards Victoria Theatre, to recover penalties for performing the regular drama in a place not duly licensed, under the

28th George II., which enacts, that for every performance of the regular drama in a place not privileged by patent, or by the Chamberlain's license, the party so offending shall forfeit fifty pounds. The declaration stated two performances of 'Douglas' and two of 'Richard the Third.' A witness proved the performance. He had with him, when he went to the Cobourg, a copy of the pieces as performed at Drury Lane, and found them nearly word for word the same. The jury found for the plaintiff on the first and third counts; penalties a hundred pounds.

CHAPTER XVIII.

THE O. P. RIOT AT COVENT GARDEN THEATRE — COUNSELLOR
CLIFFORD — HER MAJESTY'S THEATRE — THE OMNIBUS-BOX
RIOT — INGOLDSBY LEGENDS.

"Some say, compared to Bononcini,
That Mynheer Handel's but a ninny;
Others aver that he to Handel
Is scarcely fit to hold a candle,
Strange that all this difference should be
'Twixt tweedledum and tweedledee."

J. BYRON. *On the Feuds between Handel and Bononcini.*

I WAS present at Covent Garden Theatre in the year 1809, during the memorable days of the O. P. riots, and was thoroughly disgusted with the conduct of the ringleaders of that disgraceful scene. Although one of Shakespeare's best plays, 'Macbeth,' John Kemble acting the principal part, and the 'Quaker,' were announced for the opening night of the new theatre, not a word could be heard from those on the stage, while the yelling, shouting, warwhoop of the discontents deafened every ear. I was then a Westminster boy; my "chum" (also from that school) and myself expressed a wish to my uncle, who had

given us seats in his box, that Clifford, the prime mover of the fracas, should appear in Great Deans Yard, that we might, to adopt Westminster phraseology, "lag the sky," *anglicè*, "turn out the black-guard."

In consequence of the great expense attending the building of the new theatre, the proprietors found it necessary to make an advance in the prices of admission. The whole rise, however, was only one shilling on the boxes and sixpence on the pit, the half-price of the latter remaining the same as before, as well as the prices to the galleries. Another cause of complaint was the introduction of twenty-six private-boxes.

The intended rise had no sooner got abroad than the people instantly manifested a spirit of resistance, and previous to the opening night there appeared in different newspapers various advertisements, paragraphs, and letters inciting the public to resist this advance of prices. The noise and riot which commenced on the opening night continued with increased violence for five nights, when Mr. Kemble came forward and informed the house that the proprietors had resolved to shut up the theatre, and submit their accounts and the concerns of the house to the inspection of a committee of gentlemen of the first respectability who should report their true state to the public. This committee consisted of the following gentlemen:—Alderman Sir Charles Price, Bart., M.P.; Sir Thomas Plomer, Knt., the Solicitor-General; John Sylvester, Esq., Recorder of the City of London; John Whitmore, Esq., Governor of the

Bank of England ; and John Julius Angerstein, Esq. The report of this committee was, that the rate of profit actually received upon an average of the past six years (commencing in 1803, the period of the then co-partnership in the Theatre) upon the capital embarked therein, amounted to $6\frac{3}{8}$ per cent. per annum, charging the concern with only the sum actually paid for insurance on such part of the capital as was insured ; that if the whole capital had been insured, the profit would have been reduced to little more than five per cent., though for want of this full insurance, the proprietors being in part their own insurers, sustained a loss by the late fire, for which no compensation had been made, to the amount of more than the whole of their profits for the above period of six years. The report further stated, that the committee was fully satisfied that the future profits of the new theatre, at the proposed advance in the prices of admission, would amount to no more than three and a half per cent. per annum upon the capital expended on the theatre if the same were insured ; and that upon the same supposition of insurance, at the former prices of admission, the proprietors would, in the judgment of the committee, annually sustain a loss of nearly three-fourths per cent. per annum on their capital.

Upon this report being made public, the question arose whether the common interest of five per cent. was or was not included in the estimate of profits ; which called forth the further declaration, that after deducting the legal interest of five per cent. on their capital, no more than $1\frac{3}{8}$ per cent. remained to the proprietors for their whole profits.

Notwithstanding, however, the committee were men of business, used to accounts, and hence not likely to be deceived themselves, and of a respectability which seemed to preclude the presumption of their deceiving others, their report was very far from proving satisfactory to the public.

On re-opening the theatre therefore the same discordant noises were resumed, with the cries of "Old Prices" "No garbled extracts to gull John Bull." "No private Boxes," with very offensive remarks as to the use made of them, in addition to which, placards of a like tendency were exhibited in various parts of the house, occasionally in doggrel verse:—

"Mr. Kemble, lower your prices; for no evasion
Will suit John Bull on this occasion."

"John Kemble, let your monopoly cease,
And then raise your prices as high as you please."

"No private boxes which are appropriated only to the nobility and persons of consequence, an invidious distinction in a national theatre."

"A long pull, a strong pull, and a pull altogether for old prices."

"John Bull, be very bold and resolute! Never depart from your resolution, but firmly keep your noisy station."

The instruments of noise and uproar were now raised and multiplied; in addition to shouting, yelling, groaning, singing, laughing, there was an accompaniment of cat-calls, coachmen's horns,

trumpets, dustmen's bells, and watchmen's rattles; many came with the symbolical characters of O. P. in their hats, and upon their coats, forming rings and making mock fights in the pit, while the occupiers of the galleries joined in the notable O. P. dance, as it was called, which consisted in an alternate stamping of the feet, accompanied with the regular cry of O. P. in noisy and monotonous cadence. The performances, the while, consisted merely in dumb show and pantomimical representation.

The proprietors or their friends seemed at length to have been wearied out by this vulgar and unceasing clamour: they lost their tempers, the most ominous of all losses in a contest with a mob. A pugilistic corps was imprudently introduced into the pit, composed principally of the lowest class of prize-fighters with Dutch Sam at their head, and a body of constables armed with the staves of authority. For awhile, there was in the galleries a delusive calm; but when the curtain drew up, the actors were saluted with the customary hisses and groans. The constables and fighting men, however, were not wanting in activity, and though stoutly opposed, had before half-price came in clearly the advantage. But when the pit began to fill, the yells were renewed, and in five minutes a scrimmage worthy of Donnybrook fair in its wildest days ensued. The people were exasperated almost to frenzy, at the idea that brutal force was thus employed to compel them to submission; and the evening closed in unwonted confusion.

These disgraceful tumults at length began to sub-

side, and the peaceful admirers of the drama were congratulating themselves on a prospect of returning tranquillity, when an incident occurred which re-kindled those flames which were about to be extinguished. Mr. Clifford, a barrister, appeared in the pit, with the letters O. P. in his hat, and was saluted by the familiar and commendatory address, "Here comes the honest counsellor," and way was made for him to the centre of the pit. Thus encouraged, and, as it was thought, authorised, the people again gave free scope to their clamour; and "Clifford for ever," "Old Prices," became the rallying words of the night.

Brandon, the box-keeper, got Mr. Clifford apprehended as a rioter and carried before a magistrate at Bow Street, by whom, however, he was immediately discharged. Clifford then indicted Brandon for an assault and false imprisonment, in which indictment Brandon was cast. When the jury came in with their verdict for the plaintiff, a burst of applause broke forth, in such a manner as entirely to disregard the decorum of a court of justice. Cries of huzza by hundreds at once were communicated like electricity to the multitude in Westminster Hall, and echoed on the instant in Palace Yard.

In consequence of the issue of this trial a dinner took place at the Crown and Anchor Tavern, Mr. Clifford in the chair, and a committee was formed to defend the persons under prosecution for the like conduct. These symptoms of a regularly organised opposition, added to the late decision of the jury, showed the proprietors the necessity of an immediate

compromise; and Mr. Kemble requested admission to the meeting, when the following resolutions were agreed upon:—"That the boxes should continue at seven shillings; that the pit should be lowered to the old price, three shillings and sixpence; and that the tier of private boxes (the tier of boxes in the front of the house) should be thrown open and restored to the public at the end of the present season; and that all prosecutions on both sides should be stopped." The people, however, would not be satisfied without the dismissal of Brandon, who had displayed a zeal and activity (and it must be admitted not without malignity) in the cause of his employers which was not to be forgiven. This demand was also complied with. But a supplicatory letter from Brandon procured his reinstatement in office, and the customary routine was restored.

I was also present, in 1840, when a scene occurred at Her Majesty's Theatre in the Haymarket, which, albeit widely different from the O. P. riot as to the cause, produced nearly the same effect, namely, the submission of the manager. The latter affair was, however, more aristocratic, as the principal leaders were the occupiers of the fashionable omnibus-box. Early in the operatic season, for the battle took place in the month of April, at the conclusion of the opera of 'I Puritani,' several voices began calling for Laporte (the manager) and shouting out "Tamburini!" Laporte came forward and began making a very lame and impotent speech. He was aware that the indignation of the audience arose from his not having

engaged Tamburini, and proceeded to explain that omission by saying that before Easter it was impossible to engage first-rate talent. "Easter is over," cried a stentorian voice from one of the dress-circle boxes. True, he admitted, that Easter was over, but still he had entered into arrangements. Here came a torrent of groans and hisses which rendered him inaudible, a party in the "exclusive" omnibus-box being the ringleaders. Laporte so clearly perceived this, that in a few minutes his speech to the audience merged into a private conversation, carried on in a low tone of voice, with the enemy in the omnibus-box. Upon this, the noise from the front of the house increased, and Laporte declared that he was not to be "intimidated," a word which roused the "omnibus" party to a perfect fury. He retired, and the curtain rose for the ballet, in which a new dancer was to have made her appearance. The noise now became terrific. Yells, hisses, and all sorts of uncouth sounds were blended in frightful harmony. The dancers, perceiving all attempts were in vain, and at the same time being afraid to quit the stage, seated themselves quietly round, to the great amusement of the omnibusites.

Again and again Laporte came forward and tried to bring matters to a settlement, at the same time compromising himself as little as possible. On one occasion he declared that, being manager, he had a right to engage performers according to his own discretion, and that he was not to be responsible to an audience—an assertion which only poured oil on flame. At another time, he said his engagements

would not allow him to have Tamburini, and that he did not want to be ruined ; but all statements of this kind were utterly futile, save to produce an augmentation of noise. He alluded to the many years he had catered for the amusement of the public, and this little touch of the pathetic enlisted some partisans on his side. The managerial party were chiefly in the pit and raised a counter-cry of "Shame !" "No Tamburini !" "No intimidation !" While a gentleman from a box shouted, "Turn the omnibus out !" It was a mistake, however, to identify the disturbance with the omnibus ; for, though the parties in it rendered themselves very conspicuous, they represented the feelings of the house, and the stalls were among the most formidable of the Tamburinists. The dancers had been on the stage for upwards of an hour doing nothing. There was no chance of anything proceeding, and the house began gradually to thin, leaving only the decided partisans of either side. The conversation in the pit became anxious ; things must come to some crisis or other, and what the crisis would be was a common subject of inquiry. At last, there seemed to be some prospect of a good understanding. Laporte came forward and talked of engaging Tamburini on certain conditions. This word "conditions" upset all ; and the Tamburinists asked, "Will you engage him ? Yes or no ?" "Say no !" vociferated his supporters. He then began to talk about terms. "Same terms as last year," shouted all the omnibus, upon which he retired without proposing anything satisfactory. Every one was

getting tired; when, at last, a gentleman in a box opposite the omnibus stepped over the front of his box upon the stage; he was followed by a party. The omnibus party entered the stage from the opposite side, and at one o'clock the Tamburinists had taken possession, and waved their hats triumphantly as the curtain fell.

In consequence of the above *émeute*, Tamburini wrote the following letter to the editor of the *Times* newspaper in explanation of his relations with Monsieur Laporte:—

“SIR,—Having had the honour of remaining at Strathfieldsay, in attendance upon His Grace the Duke of Wellington, during the week just elapsed, I had not the opportunity, if I had the inclination, to notice what has occurred at Her Majesty's Theatre with regard to my non-engagement. But, since my return to town, I have had translated to me by my friends several extracts from the papers, stating that my not being engaged arose from my having demanded higher and most extravagant terms. I now feel it would be wanting in respect and gratitude to the public, if I should allow it to be believed that such a cause has separated me from my kind patrons of Her Majesty's Theatre. Therefore, however loth to interfere, I feel it a duty I owe to the public and myself to make known that I never demanded any increase of emolument. Having, in November last, written to Monsieur Laporte to beg he would not leave me in uncertainty as to whether he would engage me, I received in answer the following

note. Since then I have never heard from Monsieur Laporte.

“ I have the honour to remain, sir,

“ Your obedient servant,

“ A. TAMBURINI.”

“ Paris, Novembre 17, 1839.

“ Je ne savais pas exactement votre nouvelle demeure, mon cher monsieur, ou vous aurais écrit plus tôt.

“ Il est en effet parfaitement convenable que vous soyez instruit à temps de ma situation, et de mes projets, et je vous sais beaucoup de gré de la préférence que vous voulez bien me témoigner ; la semaine ne se passera pas sans que cette question ne soit résolue entre nous, et je vous prie d'être assuré d'avance que je ne négligerai rien pour que nos relations ordinaires ne soient pas interrompus.

“ Croyez moi, votre serviteur affectueux,

“ LAPORTE.”

Laporte did not show much worldly wisdom in neglecting to re-engage Tamburini, who had made a most successful *début* at Her Majesty's Theatre in 1832, and who in conjunction with Rubini, Lablache and Grisi, formed the world-famed “ Puritani ” quartette. Colletti, though a tolerably good singer, was far inferior to the favourite baritone, who unconsciously was the cause of the above-recorded *fracas*.

The Reverend Richard Barham, in his second series of the ‘ Ingoldsby Legends,’ gives a very graphic description of the greatest theatrical Civil War since

the celebrated O. P. riot already recorded. It is entitled,

“ A Row in an Omnibus (Box).

A Legend of the Haymarket.

‘ Omnibus hoc vitium cantoribus.’—*Horace*.”

in which Doldrum the manager (Benjamin Lumley), declares that ‘ He’ll have nothing to do with Fiddle-de-dee’ (Tamburini); as, ‘ though his tones are sweet, his terms are dear,’ and

‘ The glove would not fit;

The deuce a bit,

So he’ll give an engagement to Fal-de-ral-tit.’

He then describes the row, in which,

“ Folks of all sorts and of every degree,
Snob and Snip and haughty grandee,
Duchesses, Countesses, fresh from their tea,
And shopmen, who’d only come there for a spree,
Halloo’d and hooted, and roar’d with glee,
‘ Fiddle-de-dee! —

None but He.

Subscribe to his terms whatever they be.

Agree, agree, or you’ll very soon see,

In a brace of shakes we’ll get up an O. P!’ ”

When Doldrum appeals to the “ Generous Public,” he is met with cries, “ You’re a miserly Jew!” and when amidst the wildest uproar he says he will *nevere* engage Fiddle-de-dee, Lords, Squires, and Knights (and he might have added, a scion of royalty), jumped from the Omnibus on to the stage. On the following evening the row recommences,

when "Mac Fuze, Tregooze, Lord Tomnoddy, Sir Carnaby Jinks of the Blues," are again at their posts, hooting, bellowing, bawling, and shouting for the manager. Doldrum enters, and agrees to sign an agreement with Fiddle-de-dee; the conspirators then express their delight at hearing such good news, and all goes "merry as a marriage bell:"

"For Fiddle-de-dee sings loud and clear,
At none can tell how many thousands a year,
And Fal-de-ral-tit is considered 'Small Beer,'
And Ma'mselle Cherrytoes *
Sports her merry toes,
Dancing away to the fiddles and flutes,
In what the folks call a 'Lithuanian' in boots."

The moral is good:—

"So here's an end to my one, two, and three;
And bless the Queen—and long live Shee!
And grant that there ne'er again may be
Such a hullabulloo, as we've happened to see,
About nothing on earth but 'Fiddle-de-dee.'"

* Mademoiselle Cerito, a most graceful *danseuse* of that day.

END OF VOL. I.

1. The first part of the document is a list of names and titles.

2. The second part of the document is a list of names and titles.

3. The third part of the document is a list of names and titles.

